

VANCOUVER CANUCKS' SNIPER HAS A BALL IN EDMONTON • PAGE 6

VUE

WEEKLY

TWELFTH NIGHT FREE WILL PLAYERS BRING BARD TO THE PARK

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CONCERT CONTROVERSY HOW TO DEAL WITH SHOCK-ROCKER MARILYN MANSON?

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JODIE FOSTER AWARD-WINNING ACTRESS MAKES CONTACT

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FINDER

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A coalition of family-action and religious groups has beseeched Mayor Bill Smith and the rest of city council to place an "R" rating on the upcoming Marilyn Manson show at the Shaw Conference Centre.

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Martin Gelinas enjoyed a banner season in '96-'97 for the Vancouver Canucks—but when he plays for his Edmonton ball hockey team, he's just one of the guys.

Page 11 • Books

Writer Elspeth Cameron was unhappy in her abusive, unloving marriage—so she found solace in the love of another woman. She has penned a book about her experiences.

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The Free Will Players are annoying the heck out of *Vue* scribe Araxi Arslanian. Their production of *Twelfth Night* has given our critic *nothing* to bitch about...

Page 28 • Film

Canadian funny-guy Martin Short just celebrated his 25th anniversary in show biz. His new film, *A Simple Wish*, is a far cry from those Black's TV ads...

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Photo: Daniel Lanois

Ron Sexsmith will be in Camrose July 19 as part of the Tragically Hip's big-ass rock 'n' roll party, Another Roadside Attraction.



With members from the Vinaigrettes and Maow, the Corn Sisters will play the Black Dog and the Raven July 19.

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Vue is on the Web!
<http://vue.ab.ca>

UFO hoopla helps Society's credibility

NEWS

BY STEVEN SANDOR

The eyes of the world are focused on two spots—Mars, where the *Pathfinder* lander sends fascinating new images of the red planet back to Earth on a daily basis, and Roswell, N.M., the sleepy desert town which is celebrating the 50th anniversary of the famous crash of a "weather balloon" (or was it a UFO? Is the ship at Area 51? What about the alien autopsies?) loaded with "crash test dummies" (official Pentagon line).

The space-driven events in the headlines spurred *Vue* to call on Guy Desrosiers, the head of the Edmonton-based Society for Earth-bound Extraterrestrials. The decade-old organization has over 500 members from across the planet (other worlds, we're not sure of) and has investigated a multitude of sightings across the province.

While the popularity of shows

such as *The X-Files* and the hoopla over Roswell hasn't influenced a multitude of new "visitations," Desrosiers said they have given UFO hunters a credibility they never enjoyed before.

"The Roswell report has done nothing but fan the flames of UFO belief," he said. "People don't slam the door in our faces when we do UFO investigations like they did even two years ago."

The Society prides itself on not taking itself too seriously. It is working on a book, titled *Welcome to Earth*.

"It's a laymen's guide on how to chat with extraterrestrials," laughed Desrosiers. "We think it's funny. Soon, we'll find out if other people think it's funny too."

As well, the Society works with the town of St. Paul, the northeast Alberta locale which boasts the world's only landing strip built for UFO landings.

Over the society's history, Desrosiers said only two sightings

have been left in the file marked "unsolved."

First, there was a sighting two years ago in the skies above West Edmonton (maybe the aliens wanted to go shopping and nosh on Bourbon Street).

"It came from a very legitimate source. After investigating, we definitely decided it could not have been an aircraft or a balloon."

Unfortunately, there were no corroborating witnesses or police reports.

"That's the problem," said Desrosiers. "If you had a camera and an alien craft hovered outside your window for 10 seconds, would you take a picture? No. You'd be awestruck."

The second unsolved event was a crop circle in Camrose. Measuring 20 ft. in diameter, it was located 100 yards from the nearest road, making it impossible to see from the highway. That makes it an unlikely prank. Why carve a circle when no one will see it?

So, if you're at Another Road-side Attraction this week, keep your eyes peeled on the skies...

CFAC WANTS "R" RATING ON MANSON SHOW

A team of religious groups and the Canada Family Action Coalition wants Edmonton city council to follow Winnipeg's lead regarding the Marilyn Manson tour.

The coalition held a press conference Monday in the very venue the controversial shock-rock act is scheduled to appear in July 26.

"Manson forms no part of life-style in this city and Edmontonians don't want to embrace his beliefs," said CFC Edmonton branch president Bob Rattai.

Universal Concerts Canada announced that 2,642 tickets have been sold for the Shaw Conference Centre as of noon Wednesday.

Dean Kurpijuweit, speaking on behalf of the CFAC, the Roman Catholic Archdiocese and the Evangelical Ministerial Association, said his organization was concerned that an unelected, unaccountable board such as Economic Development Edmonton could decide if the show was appropriate for a taxpayer-funded facility. He said he would not have protested the show if it were to be staged in a private venue.

In Winnipeg, city council decided not to allow Manson the right to play in the city's publicly-owned convention centre. The show will go on, but with an 18-plus "restricted" rating. The concert will occur in a private theatre.

Kurpijuweit said his coalition will not try to block the show. Instead, they want Edmonton councillors to follow Winnipeg's lead and slap Manson with an "R" rating.

"If we say we don't want our kids listening to this, it's not censorship. It's just common sense," said Kurpijuweit.

The coalition asked all people against the show not to protest on the night of the concert.

Rattai said the CFAC may put in a formal complaint with the Alberta Human Rights Commission after the show rolls through town.

HEY, I'M STILL TRYING TO FIGURE OUT MY ROUTE NUMBER

The fallout continues at city hall over the state of Edmonton Transit.

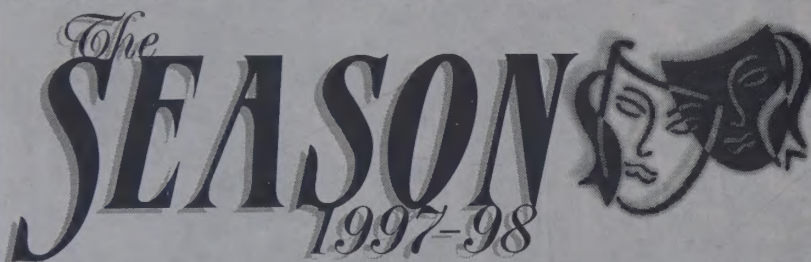
At the end of last month, ETS—with the blessing of city council—altered almost every one of its 130 bus routes flowing through Edmonton. Last week, *Vue* reported Ward 4 Coun. Michael Phair had received over 30 complaints from his constituents regarding the changes in service—the most pressing being the cuts to service after 6 p.m. and on weekends.

The mayor's office refused to comment on the complaints it had received, calling them "confidential information."

The complaints haven't been as heavy in Ward 6, but Coun. Dick Mather has passed on about a dozen letters to ETS officials.

"This is important," said Mather. "We want to find out where we can work out the glitches. We want to hear from the people regarding the new ETS schedule. We're in a process that we began June 29."

Mather believes that no ETS route is written in stone—since it



Attention: All Visual and Performing Artists

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Submissions must be received by July 31, 1997.

The VUE Weekly Visual & Performing Arts Directory
1997-98 will be published August 14
in our special Fringe Festival Edition.
An additional 10,000 copies will also
hit the streets that week.

*VUE Weekly reserves the right to edit copy.

See Vue News on page 8

Showman or Satan?

Marilyn Manson gigs cause headaches for promoters

NEWS

BY KEN ILCISIN

The Marilyn Manson issue is like parenting or the management of the Edmonton Oilers—regardless how little someone may know about the topic, everyone holds a strong opinion. The shock rocker, who brings his show to Edmonton on July 26, is the centre of attention.

Many Edmontonians have been spouting off on rumors or making decision about the gig without doing research. However, the confusion surrounding the event is somewhat understandable. Even people who have presented the show or were offered the opportunity are unsure about their conviction and are split on the topic.

From June 18-21, the Arena Sales and Marketing Conference was held in Phoenix, Az. People involved in the industry from across North America attended. During the four-day conference an open-mike forum was held on market trends and current issues. Numerous topics were broached but the Manson issue ended up being one of the largest focuses. Of the hour-and-a-half designated for the forum, Manson ended up taking up a third of the time. It's a hot topic for many promoters and venue operators.

Kevin Cook, Marketing manager for the Lakeland Center in Lakeland, Fla. merely had to skirt the issue. The publicly-funded venue originally booked the show but after the town heated up the promoter, Cellar Door, pulled out.

Cheryl Myers, marketing manager for Huntington Civic Arena in Huntington, W. Va. experienced a different sort of cancellation. The arena was under long-time pressure from the collegiate community to bring in alternative acts. In February, 1997 the arena got word of an open Manson date, did its homework, checked all available materials and sent representatives to see a show four hours north in Wheeling, W. Va. After heavy consideration, a decision was made to book the show but the promoter was warned how the gig needed to be cleared by the mayor.

"The mayor vetoed the act," says Myers. "She felt due to the nature of the act and the community we're in, it would bring more harm than due. As a result we were threatened by many groups including the promoter. We were the scapegoat for a lot of cities who wanted to do the same thing and the incident was on the wire service for quite some time."

"We're happy we didn't start our career as an alternative venue with this show but the truth of the matter is I think it would have gone without incident."

No incidents is exactly what Johnny Walker, President of Hara Arena in Dayton, Ohio, found. The



Madonna Wayne Gacy


Daisy Berkowitz

Mr. Manson

Twiggy Ramirez

Sara Lee Lucas

MARILYN MANSON

nothing 

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I am the God of Fuck
Marilyn Manson

Marilyn Manson's early signature style. This picture, autographed in 1994, is yet another example of how the rocker will use shock value to its greatest extent to promote his music. "I am the God of Fuck" comes from "Coke and Sodomy" in his *Portrait of an American Family* LP.

"This music will probably make you kill yourself—and if you're that stupid, you deserve it."

Marilyn Manson, in Vancouver while supporting Nine Inch Nails on tour in 1994

concert met with a great amount of pre-hype press and protest. However, when the Valentine's Day, 1997 show hit the privately-run venue, there was a public protest of one person. But looking back, Walker isn't sure he'd book the show knowing what he does today.

"They wanted to come back and do it again and we didn't want to because of the advance publicity," says Walker. "It's just the publicity and negativity around it. It all depends on how liberal your society is. The show itself was enjoyable—it's all an act."

"We had more problems from the Pantera show. Usually at a heavy metal show we'll have four to five ambulance runs. Manson was sold out to 7,000 and we had one broken nose."

On July 23, the Pacific National Exhibition Forum in Vancouver will welcome Mr. Makeup and Griminess back. The provincially-run organization, which rents its space from the city, found the Jan. 15 show enough reason to have him back.

"The last concert was sold out and we're in the business of renting space," says Lora Balance, media relations director for the PNE. "It was completely without incident last time and since they were a good tenant they decided to rent it out to him again. It was a very well behaved group...although somewhat colorful."

What Roger Swanson, marketing director of Eagan Convention Center in Anchorage, Alaska, remembers about the March 4, 1997 appearance by Manson is all the publicity. Swanson sees this as an event which took a lot of energy in order to stage. He laughs about some of the reactions but admits it totally drained him.

"It's one quick way to find out how conservative your community is—book a Manson show," says Swanson. "Some people read all the hype and overreact to it. The guys are great to work with. It's much ado about nothing."

"It gave all the religious types something to talk about. They even bought tickets and burned them. It was in the papers every day and of course the letters to the editor were a field day—both pro and con."

"I'm glad it's over. It's a lot of work and abuse to put up with for the money you're going to make. You're better off booking a gun show."

"I had people telling me to go to hell, to go see a therapist, a doctor, that I had all these maladies. I was like, 'Geez all I did was book a show and now I'm going to hell.'"

"Come on folks, it's just a movie. Get some popcorn and enjoy the show. And the issue of it affecting the kids... it's like wives who worry about their husbands going to a strip show. Really, it's the safest place for them to be because *nothing is going to happen*."

Vancouver Canuck finds home with ball-hockey Bulldogs

HOCKEY

BY STEVEN SANDOR

Some people might consider him a ringer—a hired gun brought in to boost the fortunes of a beer-league team.

But they'd be wrong. Martin Gelinas may be one of the top forwards on the roster of the Vancouver Canucks. He may have a Stanley Cup ring from his days with the Oil. But when he suits up in the black-and-red jersey of the fifth-division G.D. Bulldogs, he's just one of the guys trying to help the team in its playoff drive. And the association the Bulldogs play in, Ball Hockey Edmonton, is far more than a beer league. Seventy-three teams, split into eight divisions, compete during the summer months at the Edmonton and District Soccer Centre. BHE is the second-largest ball hockey league in the country.

On top of the 73 men's teams, BHE boasts eight women's clubs and 25 youth squads. That represents a player increase of 20 per cent over the '96 BHE season. Edmonton has hosted the men's national championships three times. The winner of the Canadian championship will have the chance to add a few of the best players from around the country to its roster and vie for the World Championship. The first-ever ball hockey World Championships were held last year in Slovakia. Canada beat the Czech Republic 5-2 in the final game to earn the gold medal.

Obviously, ball hockey has evolved from the ratty sport we all played as kids—with shaved tennis balls (my friends and I used to stick them in snowbanks so they'd freeze up) and plastic-bladed sticks. Played on something close to a regulation "rink" (with boards and all), ball hockey features many of the same rules as its frozen cousin—yes, there are blue lines. And the refs can call icing, even though there's not a sheet of ice to be found.

If BHE was a beer league, why would so many high-calibre ice hockey players choose to play? Gelinas isn't the league's only marquee player. Four other minor-league pros play in the league. Korean national teamer Kyuin Shim is in BHE, as are top NHL prospects like Jared Hope (Edmonton Ice, WHL) and Ryan Hoople (Lethbridge Hurricanes, WHL). St. Albert native Daryl Sydor, who currently plays for the Dallas Stars, played in the league. So did Rob Brown. The former Pittsburgh Penguins sniper, who is currently the IHL's top scoring ace, also liked to slap around the orange Viceroy ball. Brian Benning (Florida Panthers), Gary Valk (L.A. Kings), Perry Berezan (ex-Calgary Flames) and ex-Leafs Jim Benning, Ken Yaremchuk and his brother Gary have all played in BHE.

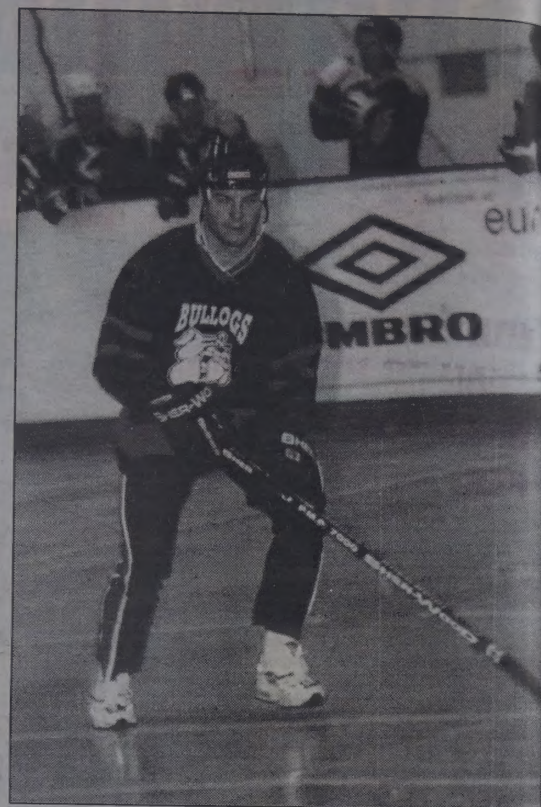
You'd think that the pros would stick out like a sore thumb. But, save for his black Canucks helmet he wears in BHE games, you wouldn't notice that Gelinas was an NHLer. In nine games, Gelinas has registered 23 points. Yeah, that's pretty good. But take this into consideration; his team's top scorer is Troy Hart, who has registered 47 points in 19 tilts. Sure, Gelinas' presence on the Oilers "Kid Line" with Joe Murphy and Adam Graves was a key factor in the team's '90 Stanley Cup sip. But on the G.D. Bulldogs, he's just another one of the guys having a good time in the fifth division.

"The neighbor of an in-law asked me if I'd come out," said Gelinas before a playoff match-up against the, er, *Basement Plumbers*. "This is my first year doing it and I've only played 10 games, but it is a lot of fun."

Gelinas doesn't feel any pressure from his teammates to be the Bulldogs' messiah, either.

"I'm just here to have a good time and not try to do too much."

Many professional sports clubs write contracts forbidding their players from participating in other sports. The Atlanta Braves balked



Martin Gelinas, a hockey player with balls.

when pitcher Tom Glavine suggested he rekindle his love of ice hockey (Glavine was looked at by NHL scouts when he was a teen). Larry Robinson's love of Polo caused the Montréal Canadiens front office to have fits. Gelinas doesn't see ball hockey that way.

"I don't think the Canucks even know I'm doing this. But if they did, they wouldn't have a problem with it. This is the fifth division—I'm not going to get hurt doing this."

Gelinas said that the biggest difference between hockey on concrete and hockey on ice is that the forwards can't cheat as much in

the version with the orange ball. Since you can't glide on sneakers, forwards can't sneak into the play or lurk in a breakaway position like they can on ice.

Unfortunately for Gelinas, the Bulldogs allowed him his only chance to experience playoff hockey in 1997. The Canucks, bereft by injuries and several underachieving seasons from key players such as Alex Mogilny, missed the Stanley Cup party. Gelinas has one simple goal when he leaves his Edmonton home for Vancouver.

"The playoffs. That's it. And then, we can hopefully go far in the playoffs."

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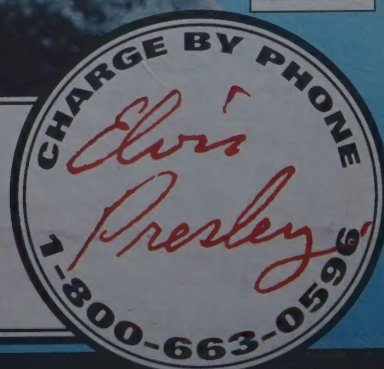
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HEY KIDS!

I have a ~~little~~ confession here, ok? I'm actually a High Priest of Satan!! I hate my oppressive ~~parents~~!! parents and my editors don't understand me!! Like many of you I hate cleaning my ~~room~~!! room and I eat live kittens! Self-fellatio is something of a hobby of mine and I like to hang out in cemeteries!! Devil, Devil, Jesus died for his own sins! ~~Paul!~~ Devil!

Now kids, remember to buy my posters, T-shirts and bumper stickers!! plaster your lockers and bedrooms with my unholy cartoons and send ~~cash~~ donations to my Church of SATAN care of this newspaper!!

VIEW cartoonist James GRASDAL A.K.A. SHIPPIN' TOM BERNARDO

really evil looking tubon tattoos!! all for the glory of SATAN!!

DOWN WITH CHRISTIANITY

TOOL OF SWAN GRASDAL ©1997

Lund should be proactive on Swan Hills issue

OPINION

BY LESLEY PRIMEAU

Alberta Environment Minister Ty Lund says we can make all the accusations we want. But until there is proof what can he do—and why should he do it?

The fact the federal government has decided to take a gander at the concerns over the Swan Hills Hazardous Waste Treatment Plant doesn't faze our minister one iota. Now, how do you suppose he can remain so cavalier about potential health concerns? Does he know something we don't? If he does, I think it's high time he shared the good news.

The eight bands of the Lesser Slave Lake Regional Indian Council have made a lot of noise lately on their concerns about toxic leaks. A draft of a report exists, suggesting the plant is possibly the cause of high fetal death rates, urinary tract problems, compromised nervous systems in newborns and some reported lung problems. It would appear the feds give more credence to these concerns than does the province—the province finds it convenient to substantiate the concerns.

I'd agree that another study has to be done. We need to know long-term effects, whether dioxins are in the air and exactly what is happening at the plant. This should not be viewed as a witch hunt. It should be viewed as concern.

The Alberta government has charged Bovar and related companies with six environmental offences.

Vue News

continued from page 4

is the people of Edmonton who are the customers, changes can be made.

"We can make adjustments along the way. I appreciate the response we're getting."

Ward 2 Coun. Rose Rosenberg-er has only received about 10 calls to her office regarding ETS.

"Some people are saying 'we like it,' some people are saying 'we don't.' Mather said he doesn't think the amount of complaints he has received amounts to any kind of mass protest.

"I wouldn't call this a deluge. I've got 12 or so calls and some letters on my desk. Let me put it in perspective—we've received 500 calls from people wanting us to do something about the Marilyn Manson show."

es. What exactly do the charges relate to? What happens if landfill leaks into the ground water? What happens if emission levels are unacceptably high? Who takes responsibility for these concerns? Who'll pay for the clean-up if one is warranted—and that seems likely? Perhaps we have to look long and hard at the responsibility of the ministers in charge.

Swan Hills was never the perfect spot to put a hazardous waste treatment plant, but the province chose to go ahead. Why? Reports indicate there was trouble with the plant when the premier was the environment minister—yet nothing was done. If we discover that the health concerns are a direct result of the plant's operational record, will we watch in amazement as the Teflon premier tries to slide through it without taking responsibility?

The man who claims to be a "brother" of the native appears to be slacking off in his "brotherly" responsibility. You'd think that a guy who professes to be at one with the native people would want to allay their fears about being slowly poisoned.

Remember with the great deal Bovar got with the plant, you and I are on the hook for whatever happens. If there is a class action suit against the "bro" and we're on the hook, it will make Novatec pale in comparison.

Lesley Primeau may be heard weeknights from 6-9 p.m. on 630 CHED.

Classic Rock Contest winners

Congratulations go out to this week's Classic Rock Weekend first prize winner Mike Shulhan, who wins a double-guest pass to the Classic Rock weekend. Second prize winner Barry Ostafichuk gets a Classic Rock T-shirt. Last week's song was "Lonesome Mary" by Chilliwack. Our contest will continue until July 24, so you still have a chance to win.

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So you want to create a conspiracy?

A step-by-step guide on designing your own cover-up

CONSPIRACIES

BY JASON MARGOLIS

In our increasingly complex world, there's nothing like a good conspiracy to melt the ice cubes up our collective butts while simultaneously unifying the general populace.

Look at how quickly enthusiasts are drawn to controversies like the Roswell UFO crash, the Kennedy assassination and fetish pageants. Unfortunately, the dark side of conspiracies have led to war, genocide and, of course, Tamagotchi.

There are several elements crucial to the creation and nurturing of an effective conspiracy.

1) An intriguing concept.

A successful conspiracy should be based on an issue that attracts interest—an issue that would at least warrant the cover of a major magazine. Hence, most conspiracies fall into five overlapping categories: the paranormal, celebrities, historical events, politics and animals. The latter category concerns creatures such as Sasquatch, Ogopogo and O.J. Simpson.

2) A visible target.

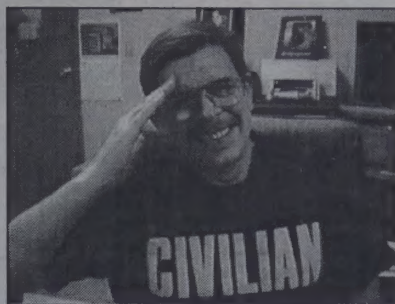
No conspiracy is complete without a bad guy. In the immortal words of Oran "Juice" Jones, it's like "corn flakes without the milk." The most common (and often appropriate) villain in conspiracies are large, faceless organizations like the government or international corporations. However, any specific group can be placed in the bad guy role—hippies, police officers or people who listen to "booby call" music.

It should be noted conspiracies have an unhealthy side effect of creating an "us versus them" mentality and at no time should any religious persuasion, ethnic background or alternative newsweekly be blamed for a conspiracy (*Hey, my job is to still papers—ed.*).

3) Unexplainable elements.

Again, to quote the '80s one-hit wonder Oran "Juice" Jones, "Tricks are for kids." Conspiracies need more than magic. If that were the case, then David Copperfield would have his own weekly television series produced by Chris Carter.

Conspiracies need something downright weird to draw adherents. The Magic Bullet Theory from the Kennedy Assassination and the Final Flush from the Elvis Lives camp are but two examples. Followers latch on to these little gems which help to perpetuate the



Art Bell: the conspiracy theorist's best friend.

myths.

4) Third party claims and quotes.

Ever notice how most conspiracies have key elements attributed to things mentioned offhand by drifters or anonymous relatives? Instead of witnesses, conspiracies have untraceable mystery figures who may have seen something at some point in time. However, lately verifiable witnesses are coming forth to defend their claims, braving the possibility of ridicule and lucrative appearances on that new television series by David Copperfield and Chris Carter.

5) Art Bell.

Give Art a call and let him in on your new conspiracy. Better yet, call his friend, science advisor Richard Hoagland—who maintains NASA is currently *not* on Mars—because he won't make fun of you, Heck, Hoagland would probably petition the world's governments on behalf of you if your conspiracy is any good.

6) Lack of any solid evidence.

A conspiracy only exists until it can be proven—then it becomes fact. Remember, humankind once believed that the Earth was flat and the centre of the universe. We now know that the Earth is round and only people in Toronto still believe they are the centre of the universe.

I hope this primer has prepared you for the challenges ahead of you, creatively networking to create some interesting conspiracies. And remember, it's not the size of the conspiracy that counts—it's who believes it!

The Man of God delays a flight

BY JARON SUMMERS

The following is alleged to have happened last week. I have hurriedly placed it together from several sources, one of whom I spoke with.

Robert Schuller, Man of God, boards a United flight (New York to Los Angeles) and takes his assigned seat in first class. He calls the flight attendants and tells them they are going to Hell if they do not accept Jesus Christ as their personal saviour ASAP.

Christian flight attendants: embarrassed. Jewish flight attendants look to heavens for help. Atheist flight attendants: smirking.

The crew starts to kid Man of God and he gets annoyed.

The Man of God has a large black leather carry-on case which he attempts to hang on the wall behind the last row of seats in first class. A flight attendant offers to hang it in the first class closet—FAA regulations prohibit hang-ons behind people's head.

The Man of God will have none of it—he unpacks his carry-on and starts hanging items from it on the wall. The Man of God gets into a hassle with another flight attendant.

The flight attendant does not want a hassle and alerts the captain. The captain wants no part of it.

The flight takes off.

After the meal, the Man of God

is presented with a fruit and cheese tray. The Man of God declines the cheese.

Male flight attendant, 35, says "Fine, just eat what you want."

The Man of God says "You pick off the cheese."

Flight attendant says that the tray is a sealed item and the crew is supposed to leave it intact.

Moments later, the Man of God corners another flight attendant in galley and initiates sermon on her shortcomings.

The flight attendant that Man of God was having trouble with approaches from behind and says "don't yell at her, I'm the one you're mad at."

The Man of God spins around with surprising agility and seizes the 35-year-old male by shoulders. The Man of God shakes the startled

flight attendant vigorously.

This "laying on of hands" is meant to shake sense into the flight attendant. Tempers flare. A senior captain (dead heading) sees everything, goes to cockpit and tells the pilots to have someone meet flight when it lands.

A Distress call goes out.

When the aircraft lands, the Feds swarm on board.

The Man of God sequesters himself in washroom, refuses to come out and quotes divine authority. One thing leads to another. The Man of God finally exits.

The Man of God and some flight attendants are delayed five hours by the FBI as reports are made out.

The 35-year-old male flight attendant is placed on sick list by doctors at United Medical.

Cause: whiplash.

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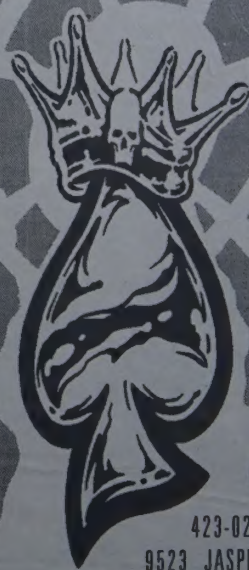
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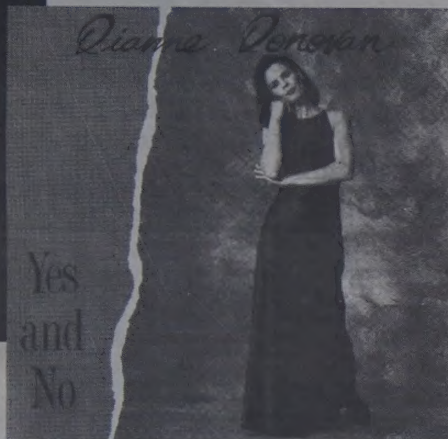
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Bright colors arrive at the campground

FASHION

BY RYAN GREENWOOD

When it comes to the short-lived summer, Edmontonians have a favorite pastime that fills their weekends, rain or shine.

No, it's not fretting if Marilyn Manson will succeed in raising the Anti-Christ right here in the Shaw Conference Centre—it's the fixation with roughing it in the wild—throwing on a backpack and hauling a tent out to the Rocky Mountains for a one-on-one with nature. And considering Canadians are surrounded by plenty of untouched wilderness, camping is big business here.

And the fashion world has stepped in to collect from the weekend warriors who take great pride in toasting bread over an open fire and swatting mosquitos in the darkness of a canvas tent.

Over the last couple of summers, we've seen a big move away from sweat-pants and ratty kangaroo jackets, which were camping staples for some.

Now there is a dress code for camping. And like all tribal groups in our society, you can pick out those truly committed to their cause by what they wear.

Fabrics are designed to wick moisture away from the skin without exposing the wearer to the elements. Jackets, vests, pullovers and pants are designed with active lifestyles in mind. Gore-Tex is the primary fabric for outerwear and polar fleece is a close second.

Camping has become an active sport, one where dressing for activity just makes good sense. The fit tends to be body-conscious—partially because of the insulation factor and partially due to the streamlined shape it gives the body. You don't want to get hung up if you hike along a mountain ledge.

In fact, some of the pieces look like club wear minus the logos synonymous with active living.



Photo: Ryan Greenwood.

Models: Brian and Erin, Mode Models

Hair: Pamela Poch at Lines & Legends.

Fashion: The North Wall.



Color is no longer left in shades of browns, greens and greys. Bright jewel colors are extremely popular. It is not uncommon to see emerald green, indigo and berry-inspired shades in campsites around the Rockies.

Much of the fashion pieces available for the avid camper are not season specific. The technological advances in fashion treatment are designed to keep you cool when the weather is hot and vice versa.

It is true most people do not want to worry about how they look when hiking through a mountain range. Most want to throw back and enjoy the scenery.

And the basic truth is these clothes heighten comfort and help accentuate the enjoyment because you're not wondering how far you are from the nearest gas station.

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Cameron leaves husband for love of another woman

BOOKS
BY WENDY
BOWLING

After enduring years of abuse, author Elspeth Cameron found solace in a relationship with another woman. In her book *No Previous Experience*, Cameron chronicles the breakdown of her marriage and the lesbian relationship which helped her regain her self-respect.

"This book is the most important thing I have ever done," said Cameron. "It was a way of coming to terms with things so I could move on."

For many years, Cameron's life was a paradox. Her career has been expansive. She is an award-winning journalist and an academic. She is also one of Canada's most respected biographers who has delved into the life of both Hugh MacLennan and Irving Layton. For *No Previous Experience*, she turned her biographer's eye inward to reveal the turbulent details of her past and the shame and anguish she carried throughout her relationships. She may have found external success, but it was internal success that was hardest to come by.

"I felt responsible for the trouble in the marriage," Cameron explained, shedding light on her relationship with her second husband Paul, a controlling and domineering man Elspeth feared. "It was through marriage counseling that I ended up seeing how he was not willing to make any changes to save the marriage. I was beginning to have doubts that either of us wanted the marriage."

It was at the time when these thoughts were going through her mind that Cameron met Janice Dickin McGuinnis. The meeting was one of coincidence that took place while both were in Scotland for a conference. Finding their career paths, intelligence and home life to have parallels, the two women began a friendship. Over time the two would share experiences through letters, e-mail, telephone conversations and vacations. As their friendship

evolved, so did the fierce negativity in Cameron's marriage and her growing confusion about her future.

With an exceptional eye for detail, Cameron describes how, over four years, the friendship grew from having a foundation of platonic chemistry to a realization of passion and wanting.

"The men that had been in my life were not comfortable with my achievements. With Janice there was no power struggle. It was a whole new world based on sharing."

With the realization of what existed between the two women, Cameron was left to question her sexuality and her first-ever desire to be with another woman. The chaos mounted as Paul's hostility grew, McGuinnis began to question her own marriage and Cameron's desperate need to be loved continued to grow.


After overcoming the turbulence both Cameron and McGuinnis shed their old lives and began a new experience together. Cameron writes of their merging as a walk into the sunset that ends the book. The transition from an abusive relationship to a lesbian relationship was much more complicated.

"There were many adjustments we had to make when we moved in together," said Cameron. "We had to deal with family and we had to deal with the loss of friends. Many of our issues hinged on communication. I had to learn to trust. It was hard for me to do. It was a leap of faith."


The most powerful lesson Cameron learned was that she couldn't change anyone else but she had the power to change herself.

"This book has helped me distance myself from the past. It has helped me be real. It has helped me to feel whole."

Elspeth Cameron
No Previous Experience
Penguin; 240 pp; \$28.99



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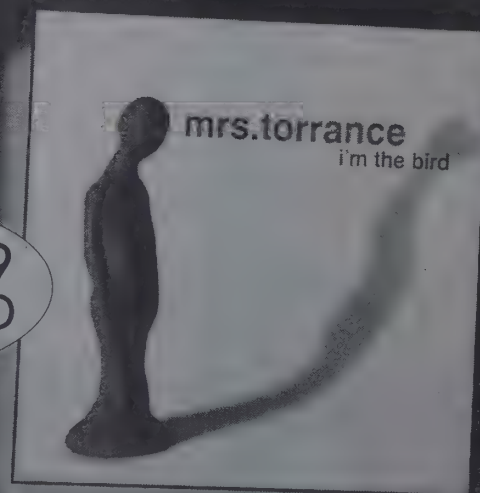
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Music Notes

BROUGHT TO YOU BY GARY MCGOWAN

The Rev presents a little slice of pop heaven Thursday night. The pride of Hamilton, Ont., the Killjoys, headline the evening. On the eve of the release of a new disc, the lads have been touring the country, taking advantage of the easy summer and, fortuitously, missing the toxic fumes that probably made a complete mess of their summer vegetable crop back home. Joining the Killjoys are Greyhound Tragedy guy Steve Loree's side project Kung Fu Grip and Edmonton's Hyperpsyche. Let the guitar jangle begin.



Photo: Jim Hermonig

The Sidetrack Café will have a decidedly worldbeat tone Thursday night as Tarig Abubakar and the Afronubians play the room. The Sudanese immigrant arrived at Montréal in 1988 sans luggage ("Don't worry sir, we'll find it as soon as we can"), \$10 in his pocket and a dream of bringing his "Pan-African" fusion music to Canadian audiences. He's done much to realize his dream in the last nine years. Abubakar and band have released three discs (*Tour To Africa*, *The Great Africans* and this year's *Hobey Laik*). They've cleaned up at the Music Africa Awards and played across Canada five times. Abubakar even returned home in triumph to Sudan in 1996, played two sold-out 3,000-person shows, appeared on Sudanese National Television and was hailed as a "conquering lion" in the press (which roughly translates from the original Sudanese as "Son, you're as big as the Tragically Hip"). Witness the music for yourself Thursday night at the Track.

A year ago he was a highly-touted new artist signing to the Warner Music stable out of Calgary. Twelve months later the touting is done and Paul Brandt is a bona fide budding country superstar. Music Notes has a bulging file documenting the man's rise since his debut album, *Calm Before the Storm*, was released in March 1996. Four big hits (the most recent being "Take It From Me") have hit Canadian and American country charts and his album sales are above 750,000 units. All of which means last year's unknown is now co-billed with country veteran Pam Tillis in the "Kick-off-to-K-Days" concert that plays at the Coliseum Thursday night. Also on that bill is Jason McCoy. Remember, take your hat off so the folks behind you can see the show.

It's going to be loud in the Rev Friday night. Two of the "grindiest" (sometimes you just have to make up a word) band's in E-town will play the room. Droool will feature a host of new material from their recently-released CD and Pelt rounds out the evening. Any coincidence that both these bands hail from Mill Woods? What's going on south of

The Tragically Hip headlines Another Roadside Attraction this weekend, but for those of you with severe stotaphobia (fear of small wooden pieces of furniture), there are several other musical entertainment possibilities.

34th Avenue? Inquiring minds want to know...

Wendy McNeill, the artist that impressed Folk Fest maven Terry Wickham so much he gave her a coveted spot on the Festival the night he saw her win the Old Strathcona singer-songwriter competition, is branching out. She's paired up with bass-player-of-a-thousand-bands John Armstrong and drummer Kelly Pikula to form Wendy McNeill & Friends. The band debuted at the Sidetrack a couple of weeks ago, but this weekend it will play its first headlining shows at the Crazy Fox on Calgary Trail South. It's close to Mill Woods, but it shouldn't be that loud. Join them and check out the new groove.

The "third wave" of ska music continues to wash over Edmonton Saturday night. The Planet Smashers, who played Rebar last weekend, will be back in the club for another show. It will be joined by Toronto's One on the bill. One just happens to feature former King Apparatus lead singer Chris Murray on vocals. Piling coincidence upon coincidence, it turns out that Murray is the producer of the Smashers' new CD, *Attack of the Planet Smashers*. Now, as long as they don't try to rehash how the album was mixed backstage before the show, it should be a fabulous evening of ska music.

Elsewhere on the Saturday "I'm-not-going-to-Roadside-Attraction" calendar of events: the Rev hosts Toronto's Big Rude Jake and the City Media Club will feature local up-and-comers Ants On A Log.

An intriguing duo by the name of the Corn Sisters will appear in two different places Saturday. The Black Dog will host Neko Case and Carolyn Mark at 2 p.m. Saturday afternoon and then they'll move over to the Raven at nine that evening. Case is one-third of the Nancy Sinatra-influenced Maow from Vancouver. Maow was last in Edmonton opening

for the Hanson Brothers at the Roxy Theatre. The Corn Sisters is but one of the lady's side projects, but this one promises top dancing as part of the act. That might prove too intriguing to resist—for everybody who's not in Camrose at least.

Once the Roadside Attraction cobwebs have been cleared up, Edmonton has a rare, mid-week choice of music options to select from Wednesday night. On the classic rock front, the Thunderdome features a double bill that pairs the Headpins with Toronto. Despite bearing the moniker of the city the rest of Canada loves to hate, Toronto was a huge band in Edmonton and the rest of the West in the early 1980s. An aborted reunion tour in the early '90s drew a respectable crowd to the Convention Centre (as it was known in the pre-"pay for name" days). With the addition of the Headpins, this is one event for oldies rock fans who appreciate female lead singers with big voices.

Rick Trevino is the Cowboy's entry in the Wednesday night entertainment sweepstakes. The Nashville up-and-comer may not have much that's musically in common with the Odds, but he and Odds guy Craig Northey have a maternity thing in common: Trevino's wife is expecting a baby in the near future, although the date is still far enough away that he and the bus are remaining on the road for the time being. And, as any new parent can attest, if he thought he was tired after travelling from city to city and playing a show, just wait until the bambino arrives!

The tight vocal harmonies of the Earthtones will be back in Edmonton at Red's to round out the Wednesday night triple play. The Calgary-based R&B act has been enjoying a lot of success with its latest indie album *Blindfolded and Ready* and it always draws a strong core of fans when it plays the city. Ladies, arrive early for prime viewing seats.



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FRIDAY JULY 18

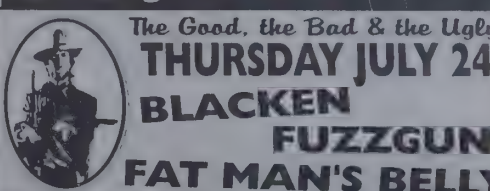


DROOL
WITH PELT AND GUESTS

SATURDAY JULY 19

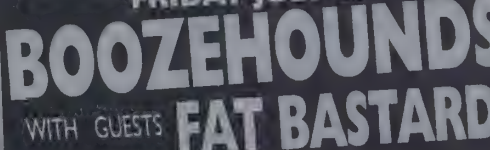


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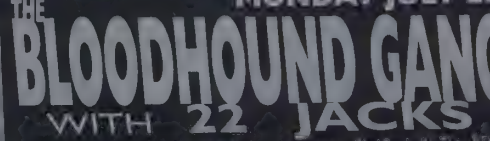
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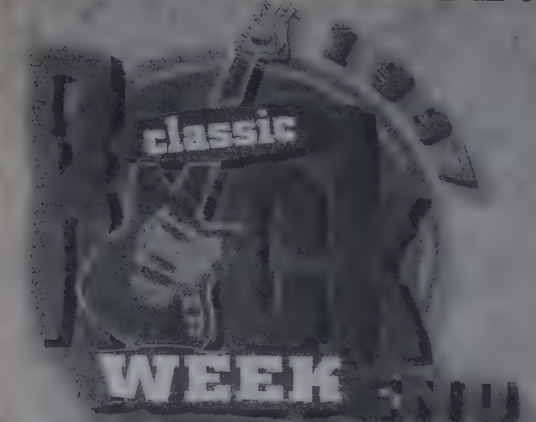
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Discovery begins five-year mission

INDUSTRY

BY ROY FISHER

Burgeoning Alberta artists will get a boost for another five years.

This year marks the first of a budgeted five annual editions of Project Discovery. The program is directed towards developing Alberta-based artists.

"We were amazed at this year's entrants," says David Campbell, program manager at Shaw Communications. "The vast majority were professionally produced. Most came on CDs; we expected—and were prepared to listen to—videotapes and audiotapes recorded at the kitchen table, so we were pleasantly surprised."

Shaw Communications runs Project Discovery and will also produce a "large budget" 10-episode TV series featuring the 20 finalists. Those finalists came from over 200 entries from across the province.

Each finalist will also receive a copy of a planned compilation CD, will get paid for appearing on the TV show and will receive videos of the relevant episode. It's designed to firstly give the artists more exposure and contacts within the industry and, secondly, to give them tools they can use to promote themselves. Club owners, for example, often like to see a band's live act—rather than just hear its music—when booking gigs.

Entrants were expected to be based in Alberta (duh) and to per-

form their own original material. Beyond that, finalists were selected from the usual musical criteria: song dynamics, vocal skills, musicianship and so on. The actual musical genre was not an issue.

Says Campbell, "We didn't restrict it to any one kind or genre. We got the entries in first and listened to them before dividing

them up into categories—rock, pop, blues, country, jazz and so on."

Project Discovery will continue on for four more years, putting the potential-artists-supported tally at 100 acts. Edmonton finalists this year are Hookahman, Harper's March, King Lettuce, Non Fiction, Wendy McNeil and Zingaro.

1997 Project Discovery artists

COUNTRY:

Susan Graham (Ft. McMurray)
Jason Popham (Calgary)
Sandy D'Accey (Calgary)

ROCK:

Relish (Calgary)
Harpers March (Edmonton)
King Lettuce (Edmonton)

POP:

Earthtones (Calgary)
Keen (Calgary)
Maude (Calgary)

BLUES:

Johnny Juke (Calgary)
Non Fiction (Edmonton)
Mocking Shadows (Calgary)

A/E:

Daniel French (Calgary)
Paul Wood (Edmonton)

JAZZ:

Cheryl Fisher (Calgary)
Brian Buchanan (Calgary)
Pat Belliveau (Calgary)

SINGLE SONGS:

Wendy McNeil (Edmonton)
Zingaro (Edmonton)
Reese Klaiber (Seven Persons)
George Canyon (Okotoks)
Shadow Freaks (Calgary)

FOLK:

Hookahman (Edmonton)
Reign (Calgary)
Plaid Tongued Devils (Calgary)

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Giant Sand enjoys proud roots history

COUNTRY *PreVUE*
BY BEN
JACISIN

For a man with over 23 records to his name, Howe Gelb holds an interesting stance towards record labels. From the indie label Restless Records to BMG, his country-styled guitar work and singing have enjoyed many homes.

"They're disposable, rotational...some are convenient," says Gelb. "Actually it depends what you want. Sometimes they're all right but it usually matters more who's at the label than the label itself."

Change is a constant for the Tucson, Az. resident. Since 1981, Giant Sand has been like a pantry, always full of nourishment but constantly being restocked with new goods. Throughout the albums, various artists would pop up to help on a song or two. With Joey Burns (seven years) and John Convertino, it's the longest he's ever had constant members.

As an attempt to be less erratic with including other musicians, the trio has created OPB. It includes a rotating fourth musician who is a full-blooded member for that album alone. The first record includes Lisa Germano. Although not totally sure, Gelb thinks he'd like to ask Clint Eastwood to come along for

the next one. Based on his singing in *Every Which Way But Loose* and his piano playing in *Straight No Chaser*, Gelb thinks the man who's been a movie star, mayor and director would make a wonderful addition to the band.

Although numerous turns make up the career road Gelb travels, he doesn't have a clear preset vision of how the path should be paved.

"How we do it is figure out what we'd like and who's available," says Gelb. "We go into the studio to record and then make up a pretty good reason for it after it's done. It's pretty hard to come up with something beforehand."

"For us if, there is some music we find needful, then we make it ourselves...kind of like making your own clothes when you are in the middle of nowhere. Once it's available you stop doing it. It's like a personal supply and demand."

When the band came out over a decade-and-a-half ago, it's first love was old-style country. Gelb enjoyed those days but has no intention of returning.

"I think when we were starting out way back when, there was a need," says Gelb. "Before country music had slacked off it was

very slick, I remember when Dwight Yokam, Marty Stuart and Steve Earle released their first records, it had more of that old-time sound which was refreshing to hear.

"It was when the term 'cow-punk' first came around. The old-time values started coming out then. For a while you could find more bands playing with the traditions—country music where the production was sparse; the vocals dry. Over the next decade there were pockets of it but now there's a lot of bands doing it—which is comforting—but for us makes it less needful to do."

His current craving is the segue. Gelb and his crew fixate on flipping from one song to the next. Since his last studio album, *Glum*, came out in 1994, this fascination poses a little problem.

"At the moment the flavor of choice is segue, how to get from one song to the next without it sounding like a transition," says Gelb. "The confusing part is, since there's no new album, we will go five to seven songs in 15 minutes but since they're new songs, no one notices."

Also on his priority plate is the recently released *The Inner Flame*, which includes such talent as Evan Dando, Robert Plant, Jimmy Page, PJ Harvey, Victoria Williams and Giant Sand. It's along the lines of *Sweet Relief* (two tribute CDs recorded

to aid disase-stricken musicians Victoria Williams and Vic Chesnutt) and is intended to help Rainer Ptacek with his current struggle.

Born in Germany, Ptacek is of Czech descent and was raised in Chicago. Playing dobro and national steel guitars, he collaborated with artists ranging from Plant to the ambient/techno outfit, the Grid.

In 1996 Ptacek was diagnosed with a very large brain tumor. He underwent chemotherapy and the cancer went into remission. However, he found himself deluged by medical bills.

Gelb spearheaded the project which would eventually be aided by peers and fans alike. The album is intended to pay tribute to aid a man Gelb sees as "...a most cherished national treasure."

Also a central focus in Gelb's life is his 10-year-old daughter, Indiosa Patsy Jean Gelb. As a single father he makes sure to be a strong constant in her life. Recently he brought Indiosa on her first tour. Already a strong music fan herself, she came on stage a bit and played piano along with the band.

Giant Sand
City Media Club
July 24

"They're disposable, rotational... some are convenient."

Howe Gelb's description of music labels

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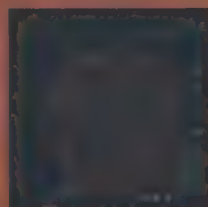
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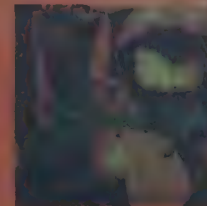
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Perry leads Ladies to the Park

JAZZ

BY PETER
MURIN

Hawrelak Park on a Sunday afternoon—listening to jazz music under a blanket of blue sky and sunshine.

Sounds inviting, doesn't it?

Unfortunately, over the years, we haven't had that many opportunities to experience such events.

There have been a handful that come to mind. The late Bob Stroup managed to pull together a few gigs with various ensembles that were well received.

The two that really stand out in this observer's mind happened at least a decade ago and I'm not even sure if the Hawrelak Park Amphitheatre was in existence or if a flat-bed was pulled into the huge summer recreation area for the shows.

Nonetheless, the shows were musically memorable even if the staging wasn't. One featured American sax player Oliver Lake of World Saxophone Quartet fame leading a fireball band through its paces. The other concert was also exceptional, as it found San Francisco-based pianist George Cables, who is both a great solo artist and sideman who toured and recorded with the likes of the late-great Dexter Gordon, meeting Edmonton's sax legend P.J. Perry for an afternoon of cool sounds that should have been recorded. Too bad it all drifted off on a summer breeze.

Well, Perry takes to that same stage again this Sunday afternoon as a main attraction in the Park's Special Concert Series.

Dubbed as P.J. Perry and the Ladies of Jazz, the concert, which begins at 2:00 p.m. sharp, features—along with P.J.'s arsenal of saxes—the voices of Diane Donovan, Rhonda Withnell and Sue Moss.

The billing seems like an obvious one as there is a flock of female jazz vocalists presently residing in this town (for that matter Calgary is no different) and any number of talented vocalists could have filled this bill. Moss' presence on the bill comes as no surprise as she's certainly had the highest profile of the bunch for



P.J. Perry's world-class talent will be on display this Sunday afternoon.

years and she and Perry are no strangers to each other. Both are featured members of the Tommy Banks Orchestra.

"I was really honored when P.J. called me and asked me to be a part of this," said Moss, who was close to pegging down her choices of tunes a couple of days before the musical cast launched into rehearsals.

"We're each going to do four or five songs alone and P.J. was talking about possibly putting something together for a finale where Diane, Rhonda and I sing together. That would be fun," continued the vocalist before giving a rundown on her top choices of material.

"I've got it narrowed down to a Bobby Timmons song called 'Dat Dere' which is a funny tune about kids. It contains a lot of neat observations. I want to include Eddie Jefferson's 'Come Along With Me' which is about going to the moon and it was written in '49. Another one we'll rehearse is 'A Child Is Born.'"

For the Ladies of Jazz concert, Perry has enlisted Cliff Minchau to play bass and Wayne Feschuk will handle the keyboards. Those two just came off a heavy sched-

ule together that had them working almost every night of Jazz City as part of the Eddie Patterson Project reunion.

"This is good company to be in," said Moss who is also more than familiar with the talents of Minchau. Feschuk and the ladies she'll be sharing the spotlight with.

"Diane is singing so well, I really respect and admire what she's doing. And her jazz radio show on CJSR shows how broad her knowledge is on the music."

As for Perry, he'll be taking his share of solos as well as hosting the event and leading the band Ross Porter, the host of CBC FM *After Hours* jazz show said it best two weeks ago when he was in town hosting a couple of Jazz City shows.

"Perry is world-class and I'm glad that we finally have a reasonable amount of recorded material of his to play on the show. He's a national treasure who should have a lot bigger international profile."

**P.J. Perry and the
Ladies of Jazz
Heritage Amphitheatre,
Hawrelak Park
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California Lobos on the prowl

POP/ROCK *PreVUE*
BY PETER NORTH

Los Lobos has been one of those bands that just seem to keep on keepin' on.

Thankfully, the Los Angeles-based quintet hasn't been taken for granted by its fan base. Over the course of 15 years, the internationally recognized and critically acclaimed act has consistently challenged itself and listeners.

The only fly in the ointment of late, according to bass player Conrad Lozano, is that he and the rest of the band members (David Hidalgo, Louis Perez, Steve Berlin and Cesar Rosas), feel they have been neglected or taken for granted by Warner, the label that has been home for a long time now.

Los Lobos is coming to this part of the world for the first time since the '91 Folk Fest, when the band was part of one of the greatest one-two punch mainstage closing segments in the history of the festival. That was an overcast Saturday night when Los Lobos followed Tom Russell's wonderful, kick-ass honky-tonk band and were forced to pull out all the stops.

Lozano once again pulled no punches when he talked about the band's current recording dilemma.

"The reality is that we've been with Warner Brothers for 12 years and it just became apparent that it was time to move on. I guess what happened with the last al-

bum said it all," stated Lozano from Kansas City, just a few days before he and his bandmates would head to the Great White North to begin touring as part of Another Roadside Attraction.

"The *Colossal Head* album, our last release, only sold 125,000 copies. A lot of that had to do with Warner's not working or promoting the album after three months. The push was over and the label just gave up on it. It was incredibly frustrating going into certain cities and getting good crowds but hearing that the album was really hard to find," said Lozano.

For those of you who missed out on the disc, you'll be able to hear a major slice of it live when the band plays Camrose as part of Roadside on July 19 at the Camrose Exhibition Grounds.

Hitting the road with a number of fellow artists and bands is nothing new to Los Lobos as Lozano and his pals were doing the exact same thing last summer as part of the Further Tour. That musical caravan was promoted to the Grateful Dead crowd and included bands fronted by both Bob Weir (Ratdog) and Mickey Hart (Mystery Box) along with Hot Tuna, Bruce Hornsby (another close associate of The Dead) and young bluesman Alvin "Youngblood" Hart.

"That was a really good show, day in and day out. It was so smooth running, a lot of fun, and the organizers made it easy," recalled the bass player.

"Five hours of music with peo-

ple we really admire, it was one of those special things where you didn't want to miss a minute of it."

The Tragically Hip-sponsored-and-organized Roadside show is a bit different in that Lozano and his bandmates don't know the members of The Hip.

"Actually I'm a bit embarrassed to say it, but we weren't even familiar with the music of the Tragically Hip until we agreed to do this tour. We had heard really good things about them and now we've familiarized ourselves with their music and are really looking forward to this. It's a good lineup. We were all concerned that our profile in Canada isn't what we think it should be and to be able to play in front of anywhere from 10,000 to 30,000 a night is great for us."

This could be exactly what the doctor ordered for Los Lobos.

"It has been a frustrating time for us in some ways and the road can take its toll after a number of years. Thank goodness we're all close friends and seem to figure out through the good and bad times when the creative juices will flow."

A number of labels are knocking at the door of Los Lobos' management company, now that it's a certainty the band will no longer call Warner Brothers home.

Los Lobos
Another Roadside
Attraction
Camrose
July 19

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Blue Rodeo: Canada's alt-country folk rockers.

Blue Rodeo savors roots revival

Band never supported Nashville hitmaker sound

POP/ROCK

BY KEN
ILLICIN



Editor's Note: After 18 years, the Edmonton Folk Festival is an important fixture and one of the highlights of local music events. With tickets sold out in under two weeks, many people are obviously interested. In order to stay on top of the event, Vue Weekly will be doing previews of bands performing at the event, every week up until the festival hits our city starting August 7. Blue Rodeo, a Canadian fixture and familiar face to the event is the first in a long line of artist previews.

Some album titles have a sense of magic and mystery to them. One or a few words are used to encompass the feel of an entire record. For Blue Rodeo's seventh studio album, *Tremolo* is the word Jim Cuddy (vocals/guitar), Kim Deschamps (pedal and lap steel), Basil Donovan (bass), James Gray (keyboards), Greg Keelor (vocals/guitar) and Glenn Milchem chose.

Collins Gem Canadian English Dictionary describes it as "n. quivering or vibrating effect in singing or playing." Although deeply layered in artistic presence, the actual reasoning is a touch more self-involved than one would originally think.

"Greg just loves guitars and amplifiers and the old Fender amps have that sound," says Donovan. "During the first recordings tremolo was all over it. I think it was buried in the production. You'll find there's a guitar or amplifier reference on many things we do. It was just an opportunity for Greg to get something which was written on an amp onto the record."

Through the years Blue Rodeo kept fans interested through constant change. When the band released *Outskirts* in 1987, it was heralded as a fresh take on Canadian pop/rock. Since then, Blue Rodeo has done the trippy-heavy-Hammond-solo thing, stripped down rootsy tunes and songs

which have heavy ties to alt-country. Digging into the roots of today's music seems to be a phenomenon shared by numerous modern performers.

"There are a whole bunch of new bands out now, which I happen to like, which are mining the same territory as us," says Donovan. "They don't feel connected to the new country music like Alan Jackson and what's on radio. I really feel there's an element in Nashville where a bunch of people from L.A. moved to Nashville and started writing songs and you have all these Nashville songs which sound like bad rehashes of the Beach Boys. They've tried to glamorize it and bring it to Vegas. This other stuff comes off as more honest."

"[Alt-country] It's an element of bands bringing together pop and rock and country. It's not the first time which it's happened but this is a new take on it."

A secret to keeping Blue Rodeo an entity which can stay true to the core sound yet explore various avenues is by allowing members to indulge in other interests. Keelor recently released the solo record, *Gone*. Cuddy also plans to do the solo thing.

Donovan is calling after a late-night session with one of his side projects. This divergence actually

helps to bring the six members closer together.

"Everyone knows that after a lot of years together, the best thing you can do is wander off into the field for a while and then hopefully you come back with fresh ideas," says Donovan. "No matter what you're doing, if you get locked in—even if it's paradise—it can seem like a cage at times."

In the vein of keeping members happy is the almost annual appearance at The Edmonton Folk Festival. While not an economic goldmine for the outfit, the festival is well worth it in terms of creative currency.

"It's one of those situations where it's not a money thing," says Donovan. "The Folk Fest is something Blue Rodeo would play for considerably less money than the other gigs. It's so much fun to interact with other musicians and the parties which happen afterwards are amazing. Last year I performed with two female vocalists from Finland, a fiddle player from the Bay Area and the banjo player from Four Men and a Dog, who is from Ireland. Those types of jams only happen at events like that."

Blue Rodeo
Edmonton Folk Music
Festival
Aug. 7

Blue Rodeo Discography

1987	Outskirts
1989	Diamond Mine
1990	Casino
1992	Lost Together
1993	Five Days in July
1995	Nowhere to Here
1997	Tremolo

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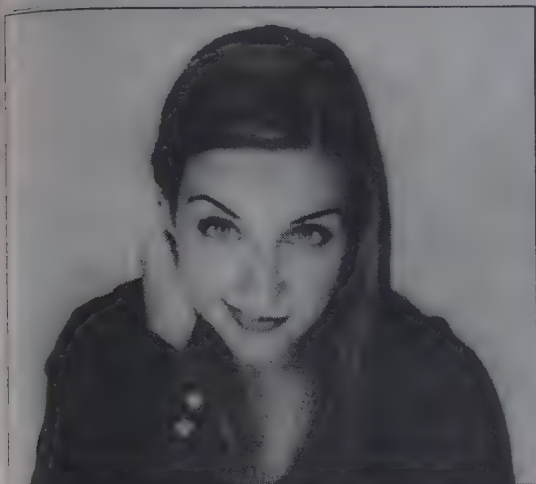
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Stockwood sets her sight on Prince-ly goal



Kim Stockwood: not your ordinary Jerk.

POP
BY VUE STAFF

Klondike Days concerts will range from folk to country to pop. The Odds will be there with the exception of Craig Northey (vocals/guitar), who can't make the Edmonton dates. Filling in for him is Bloody Chiclets' frontman Glen Reid. Also showing up will be the Celtic-tinged Leahy, proving families can get along. While these and several other bands will be asking for your attention, Kim Stockwood is the most likely to step out into the crowd and demand it.

On the phone from her place in Toronto, Stockwood is both kinetic and frenetic—all in one breath. She woke up at 10:45 a.m. Fifteen minutes later, she's causing the phone lines to reverberate—whereas most people wake up groggy, the Newfoundland native arises each day full of vim and vigour.

"Isn't that stupid," reflects Stockwood. "I'm going to get some coffee. It actually calms me."

Stockwood's energy levels are understandable. In 1995 she released her debut album *Bonnavista*. Later, the album was re-released with two new songs. One of those was "Jerk," which quickly became a hit radio single and vastly increased her record sales. After the success of "Jerk" she came under the wings of Bruce Allen Talent, an agency whose roster includes Bryan Adams and Anne Murray.

While some artists burn out on their first single, Stockwood realizes its importance. Although she's anxiously waiting to record the next album which should include the song "Puzzle Girl" (a tune she sees as, "I've become known as 'The Jerk Girl' and this is kind of my answer to that. It's a new title."), she still loves the song which brought her to the attention of the music buying public.

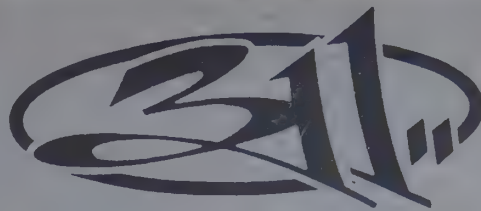
"No matter if I have to sing it at my funeral I'll always love 'Jerk'—that's my break-out song," says Stockwood. "It's one of those things where you're blessed and you're cursed. There's a lot more to me than 'Jerk' and sometimes

it's hard when people only want to hear it."

In addition to Stockwood's ever-expanding repertoire of original songs, she also has a tendency to throw the occasional cover tune into the mix—Especially a song like "Purple Rain." Her back-up band members have many years experience working in touring cover bands and both Stockwood and her drummer are self-proclaimed "artist formerly known as Prince" fans

"I just love doing those cover tunes. It just makes me feel like I'm relieving a great song. It's incredible to be on stage and have so many people connect over an old song."

Kim Stockwood
Klondike Days
July 25

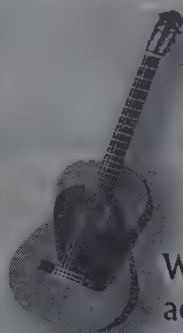


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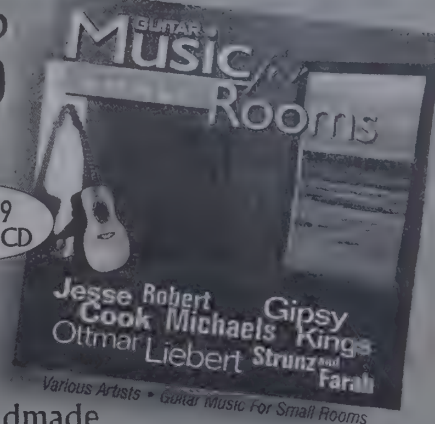
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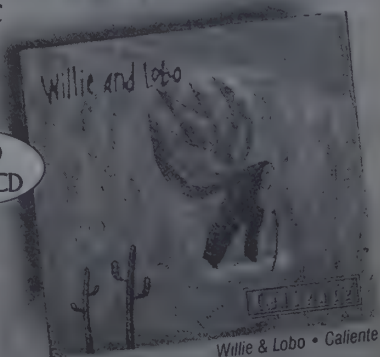
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Santo Virga

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Gary McGowan's PROFILES

Name: Santo Virga.



Notoriety: Lead singer with Blackjazz, a band that plays a little bit of everything.

Next gig: July 18-19 at Gators in the Regency Hotel at the corner of 75th Street and Argyll Road.

Nicknames: Sonny.

Favorite TV Show: *The Flintstones*.

Best Part: My wedding.

Pet Peeves: Business.

Favorite Food: Pasta.

Your Definition of Perfection: Everybody can be perfect in their own way. If you go to sleep at night and say that you did everything you could do, did everything that you could possibly think of and did your very best... to me, that's perfection.
Favorite Artist: Pink Floyd and Elvis Presley.

Gary McGowan hosts Post Modern Sundays at 8 a.m. and 6 p.m. on Power 92

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Rotary Guitar Festival Entry Form

Rotary Guitar Festival '97 Contest Rules

- Five finalists for each of the categories below will be chosen by a preliminary tape round.
- Contestants may enter in more than one category, but must be accompanied with a separate entry form, tape and fee.
- \$5.00 entry fee for each category entered. Cheques or cash payable to the Rotary Club of Spruce Grove.
- Tapes must be no longer than 2 minutes of **solo guitar** tapes with accompaniments will be disqualified. (We are looking at the quality of content not recording quality). Name, address & phone number must be on the tape.
- Finalists must be willing, if they are chosen as a category winner, to perform at the Saturday evening Festival Finale at Horizon Stage with headliner David Gogo.
- Note: Finalists will not be allowed to use any amplification other than house equipment, however they will be allowed to use up to one effects device.
- Deadline for Festival entries is August 11, 1997.**
- All entries must include a brief biographical paragraph describing the competitor and their musical experience.
- The open categories are open to all ages while the under 18 categories are limited to only those under 18 years of age.

Name _____ Phone Number _____
Address _____ Age _____
City _____ Postal Code _____

Please check only one per entry form.

Open Categories

Acoustic _____
Classical _____
Bass _____
Electric Rock _____
Jazz _____
Country _____

Under 18 years old

Acoustic _____
Classical _____
Bass _____
Electric Rock _____
Jazz _____
Country _____

I have read and understand my obligation if I am selected as one of the finalists.

Signature _____

Please write a brief biography about yourself



The Reckoners—new name, same ol' country.

The Reckoners search for a brand-new name

But this Nashville supergroup plies old-style country

COUNTRY

BY KEN
LICKIN

PreVUE

Last year, Edmonton Folk Festival patrons were introduced to the Dead Reckoners. When the band hits the Sidetrack just as The Reckoners. It seems a Newfoundland band already has the name so until Kieran Kane (octave mandolin), Harry Stinson (drums/vocals), Tammy Rogers (violin/guitar/vocals), Mike Henderson (guitar/vocals), Alison Prestwood (bass) and Kevin Welch (guitar/vocals) find a new name, The Reckoners will have to do.

The group is comprised of several long-standing Nashville stalwarts who bonded together over two things, country music and being on their own independent label. In the mid/late '80s, Kane—as part of the O'Kanes—produced six top-10 country hits. Welch wrote songs for Tricia Yearwood, the Judds, Waylon Jennings and others. In 1990, Warner music signed Welch to record his own material.

Henderson did studio work for Emmylou Harris, John Hiatt and a long list of high-level talent and wrote tunes for Patty Loveless, Randy Travis and Neal McCoy. Harry Stinson was one of Steve Earle's Dukes and performed on Lyle Lovett's *Pontiac*. Rogers played with almost anyone who counts in Nashville, including Randy Travis, Vince Gill and Victoria Williams. As a collective, the band and label are basically the "been there, done that" representatives of Nashville.

They also connected over ex-

periences with major labels. A chance moment led them into creating Dead Reckoning Records. With solid careers in their own right, the members united because they'd already guested on each other's records a number of times. The formation of the label wasn't the most contrived incident, either.

When Welch toured Norway a few years ago, Kane came along. Kane encountered strong pockets of support in Norway. From this, he conceived releasing a special

it's working and it's been a really interesting experiment."

The major focus of Dead Reckoning Records is viewing music more as art than a product. While scraping by is a major consideration, sonic innovation and purity is the first focus.

"The way it's set up in Nashville is if you don't qualify for mainstream radio then you don't have a label deal, or at least not for long," says Welch. "That's just not a consideration with us."

Searching after the next Garth Brooks or Shania Twain is not what these individuals want to do.

"To me that's the most disturbing response to someone's surprising hit," says Welch. "If an astronaut had a smash single then they'd probably be checking to see if anyone else who's been to space could sing country music. It's just the way of the world. You just have to sit around and laugh—you could set your watch by it."

Welch also has an interesting insight into the latest trend. *No Depression* era country

music (Uncle Tupelo, the Jayhawks) is starting to sweep North America. Quite often when a genre breaks big, someone in the media feels it necessary to term a musician the parent of the genre. With grunge it was Neil Young and with this one it's John Fogerty. While Kane appreciates what CCR did, he doesn't quite see the connection.

As Kane puts it, "Hank Williams is the father of alt-country as far as I can see."

The Reckoners
Sidetrack
July 24

Kevin Welch illuminates the music industry's concept of musical creativity

O' Kanes album.

"Kieran came back with the thought of making a record for Scandinavian release," says Welch. "The more he thought about it the more it just grew into a full-blown label. One day he and Harry and I and a bottle of vodka sat down and talked it through. The more we talked, the more reasonable it sounded."

"Shit, we've all been here [Nashville] for 20 years and we kind of know the record business. None of us are tremendous businessmen, but we all kind of knew what we were doing and we have a ton of friends here. By and large



Kiwi Birds return from Holland to be a Roadside Attraction.

Mutton Birds hone mainstream attack

POP/ROCK *PreVUE*
BY STEVEN
LAMBON

The Mutton Birds have finally written a straightforward guitar-pop album. While this might not be a shocking feat for many bands, the brand-new *Envy of Angels* is a landmark achievement for a group used to using more arrangements than the average symphony.

OK, the last metaphor may be a bit excessive—but not as much as you'd think. Before the band formed in the early '90s, chief songwriter, signer and guitarist Don McGlashan was one of the most in-demand composers and film scorers in the southern hemisphere. His classical influences were evident on the Birds' (McGlashan, Alan Gregg, David Long and Ross Burge) North American debut, 1995's *Salty*. Songs like "The Heater" and "The Queen's English" featured complex musical overlays and unorthodox rock instruments such as the French horn and the tuba.

Given McGlashan's musical history, the lush sound of *Salty* should have come as no surprise. The Kiwi had previously earned quite a reputation as a classical composer (he was even commissioned to do a theme for the Commonwealth Games). His film work includes Jane Campion's *An Angel at My Table*. When I first spoke with McGlashan two years ago, he compared his score-work and commissions to a "day job" and called pop music his first love.

But, many things have changed for the Mutton Birds since the release of *Salty*. A compilation of the band's early work sold well in Britain, which urged the band members to move from their native New Zealand to London, so the Mutton Birds could reach a larger audience, sign a British deal with Virgin Records and, well, maybe actually make money at the music game...

That led to the '97 release of *Envy of Angels*, produced by hit-single master Hugh Jones. The album has already spawned a hit single in Great Britain. Even though the band was a chart-topper in New Zealand, the biggest halls it would play fit about 500 people (something about living in a nation with a relatively small population). In London, the Birds just played to a packed house of over 1,300.

"This band is now from London," says McGlashan, calling from a cell phone backstage at a festival in Brussels. "That's where we'll be based as long as we last."

Over the last four years, the Mutton Birds has become the focus of McGlashan's life. Touring and recording doesn't allow him the time to pursue his other musical interests.

"There's really no time for anything else. The last thing we did other than tour or record was do the music for a British Film Institute documentary called *100 Years of New Zealand Cinema*... It's a great honor to get selected to do film work, but you're playing music to underline someone else's work. I'd rather underline my own ideas."

Jones' main task in the making of *Envy of Angels* was to curb the band's tendencies to add complex arrangements to its music. The goal was to make a simple pop record.

"I think it's a focus thing," admits McGlashan. "We've always liked to have lots of instruments in the studio. But for the last couple of years, we've just been four guys touring with our guitars. So, of course we were leaning to be more minimal. We learned that we could get enough texture with just guitar. Right now, I really don't miss all the other instruments. This record is pretty minimal. But, if Virgin lets us record another record, I'm sure there will be a lot more textures on the next one. When we're in the studio, we like to fill up the entire canvas—we'll do it on the next record."

The band will make its second-ever visit to Alberta (the Birds played the now-defunct People's Pub two years ago to a disappointing crowd of about 25) when it appears as part of the Tragically Hip's monolithic Another Roadside Attraction bill. It won't be the first time the Kiwis will play with Canada's favorite act. They toured together for nine festival dates in the Netherlands a couple of years ago.

"There was a surprising number of Canadian flags in the audience when we played in Holland," remembers McGlashan. "The band (the Hip) were very great to us. We spent nine days together in the same hotel in Amsterdam. Each day, we'd drive off to play a show in a different part of Holland. They had a great big tour bus and we'd follow them in our little van. Still, I'm really looking forward to playing Canada and seeing the Tragically Hip again."

The Mutton Birds
Another Roadside
Attraction
Camrose
July 19

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Science Fiction

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THE PLANET SMASHERS

Fri. July 25
EMI Recording Artists
KING COBB STEELIE
w/ BMG Recording Artists
Mrs. Torrance

Sat. July 26
from San Francisco
SKELETONES
with ska aficionados
Mad Bomber Society

Sat. Aug. 2
Spanish Fly recording artists
LIKE HELL
w/ Melodiy recording artists
The New 1/2

Fri. Aug. 8
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INSIDE: "Other Body Parts I've Chewed On" by Mike T.

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THE PUNK RAP POP INVITATIONAL

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THE PUNK RAP POP INVITATIONAL

SNFU

BIF NAKED RAGGADATH
AND FACE THE PAIN (FORMERLY GENOCIDE)

Big Jack's innerestin' blues

BIG JACK JOHNSON & THE OILERS
We Got To Stop This Killin'
(M.C. Records)

One observation that can be made about blues music seems to centre on both the music's form and its function. The purist camp aims to keep things traditional and down-home, while the opposite side attempts to push the blues envelope, changing it into something else. When "race" records and deep blues as a means of medication gave way to escapist sensibilities, jazz was born. It's interesting to note that Jimi Hendrix stretched the boundaries of blues so far his last recordings were literally interpreted as "jazz" by nearly everyone who heard them.

Depending on how you feel about it, this could be a good or a bad thing. For me, there are a few too many noodlemaisters around the blues scene, players who can solo until the cows come home, but who aren't actually interesting while they're doing it, which I thought was the point all along. Ah, but if I can make my single note more relevant than the 64 you just played...

Big Jack Johnson seems to understand this. His playing is a combination of the flash that characterizes most urban blues playing—the increasingly level of sensory assault city life exerts. However, for those listening for them, there are subtle clues in the sound to let you know that Johnson knows his history. The Oilers (say it, hockey fans—summer lasts too long, doesn't it?) do, too. During the title track which opens the album, the band dutifully waits an extra bar before the turnaround because they're listening to Big Jack and Big Jack, see, he hasn't started singing yet.

It's an old trick out of the John Lee Hooker school of singing when it feels right, as opposed to singing your lines right at the top of the turnaround, as though the sound was some sort of aural crossing guard. Johnson, I'm guessing, agrees with Hooker's assessment that it is he who is controlling the song and not the other way around. Johnson takes his blues personally. A combination of "Sittin' on Top Of The World" and "It Hurts Me Too" is re-written as "Hummings Blues," while another number called "Breakdown Blues" features a riff stolen right out of "Rollin' On The River" by CCR, all, as they say, without missing a beat.

In short, this is no paint-by-numbers blues act. Big Jack Johnson seems to be here for a reason.

T.C. Shaw

SPIRITUALIZED
Ladies and Gentlemen,
We Are Floating in Space
(BMG)

We all know the story by now...Jason Pierce and Peter "Sonic Boom" Kember met in the small English town of Rugby. Their love of taking drugs together turned into a musical obsession—Spacemen 3, a drone-rock guitar band more intent on making aural soundscapes than writing actual songs. Spacemen 3 was like guitar free-jazz for the chemically challenged—like Suicide, the 13th Floor Elevators or the Jesus and Mary Chain taken to the next level of drug-induced consciousness.

Spacemen 3's career was short-lived, as the pair's creative differences proved too much for the fledgling band to bear. Kember went off and formed Spectrum, which took Spacemen 3's beginnings and added layers of production. Pierce went off in another direction and created Spiritualized, a four-piece outfit who mixed their guitar influences with symphonic swells and as many instruments as the studio could handle. The band's debut, *Lazer Guided Melodies*, floated from Velvet Underground tributes ("Run") to horn-riddled tour de forces ("Shine A Light"). The band's second record, *Pure Phase*, took a more subdued run at the same themes, but was still an entirely hypnotic exercise.

The band's new album sees the band take a new leap—towards the heart of American soul. *Ladies and Gentlemen, We Are Floating in Space*

New Sounds

This week's newest discs

veers away from guitar-rock and heads directly for the heart of Motown. Oh, sure, there are some real psychedelic moments (check out Pierce's triple-tracked vocal on the album's title track) and the heart-wrenching "Broken Heart" features an Arvo Part-like symphonic swell, but the album's basis is founded on the roots of American soul. From "Come Together" to "I Think I'm in Love," Pierce successfully manages to mix his immaculate and inventive production techniques with horn sections and guitar bits designed to be more jazz-driven and less symphonic. The most impressive track of all, "Cop Shoot Cop..." is a 16-minute jazz exploration—Pierce's own take on Coltrane's "A Love Supreme." Look for a guest shot by New Orleans jazz legend Dr. John on the track.

For a band immersed in the lore of British space-rock, *Ladies and Gentlemen, We Are Floating in Space* is a surprisingly American-headed trip. Don't worry, drug-heads—Spiritualized's music still serves as some pretty heady paraphernalia.

Steven Sander

MARK EITZEL
West
(WEA)

There's nothing that Mark Eitzel can't seem to do any easier than write songs that spotlight his Morrissey-esque crooning. As the acknowledged bandleader, lead vocalist and principal songwriter for the critically lauded (but commercially unsuccessful) San Francisco outfit the American Music Club, Eitzel made a name for himself by examining and re-examining his inner self but the very thing that is his strength is also, in a manner of speaking, his downfall.

These songs, by Eitzel and R.E.M. stalwart Peter Buck, are proof of two things about that both Eitzel and Buck. 1) Just about anything Eitzel gets involved with ends up sounding like the American Music Club (which either says volumes about Eitzel's leadership in the studio—or he's a one-trick pony) and 2) seeing as these tunes were written in the span of a mere two days (during the pair's, what, fourth meeting ever?), does this make Peter Buck the distinction of being named the MTV Creative Conduit of the Year or do they still deign to give out awards for music, even?

T.C. Shaw

ADMIRAL
Now Playing
(Magic Biscuits)

Toronto has always been a place more influenced by British culture than possibly any other spot on the North American continent; take a walk down Queen Street and you're sure to notice a bevy of British-style pubs, British style clubs, Brit bookstores and record shops filled to the gills with expensive imports from across the Atlantic.

Needless to say, T.O.'s music scene has always been more influenced by the *Top of the Pops* or the *NME* rather than, let's say, American indie rock. Oasis first hit it big there; big-in-Britain bands like Blur, Suede, New Order, the Smiths, etc. all have had major chart success in the so-called Centre of the Universe. The whole Manchester thing of the late '80s (Stone Roses, Happy Mondays, Charlatans UK, Inspiral Carpets, 808 State, et. al.) was an absolutely huge movement in Southern Ontario. In a lot of ways, despite being the most multicultural spot on the planet (or so it tells us in the *Canadian Encyclopedia*), Toronto still retains much of its Upper Canadian roots.

So, it's no surprise to find that Ad-

miral, (big enough in Toronto to have graced the cover of *NOW Magazine*) the city's latest "alternative" Next Big Thing, have more in common with something you're more likely to hear on John Peel than on American indie-rock-driven college radio. The foursome's debut EP, *Now Playing*, is a four-song homage to the guitar-driven glam-rock revival going on in the U.K. right now.

The first track, "A Million Ways to Go," is shockingly similar (stylistically, that is) to Oasis' breakthrough single, "Rock 'N' Roll Star." The EP's remaining tracks "Silver Apple Skies," "In Flight" and "Onwards and Upwards" contain enough elements of Suede, Gene and Blur to make you think that Admiral aren't even a Canadian band in the first place. In this case, the influences are worn on the band's collective sleeve. This Admiral is much more interested on what's happening on the other side of the Atlantic.

Steven Sander

KRS-ONE
I Got Next
(Zomba/BMG)

Somehow managing to survive all this time, KRS-One releases his ninth LP. Entitled *I Got Next*, it's an original, old-school album in every essence, from the syncretized break beats to the informed, positive messages and blunt warnings, spelled out in reasonably plain English, track after track.

Starting with a sarcastic radio-type introduction, *I Got Next* begins with an indictment against narrow thinking, yet the message poem, taken from a actual live date, offers a solution. KRS-One hits back against hip hop's eroding impact—the image has become as important as the rhymes—the result is one of the originators making good on an original claim.

Using old-school beats (some seemingly sampled from his own albums), *I Got Next* is hard-hitting and, more importantly, fresh-sounding. Songs are delivered with something close to pure fury; as "MC" amply illustrates, KRS-One hasn't lost a step against the competition—he deftly cuts himself off from the tribal dogmatism of the East Coast/West Coast schism—as if he has anything to prove to young punks who owe a good chunk of their career to the guy.

I Got Next captures KRS-One at his best: spitting out lyrics with the rage of a man attempting to distance himself from a scene he helped to create, to stand apart from the arrogant new breed of fast-livin', gun-totin', bullet catchin' yakmasters. It's useful to remember that the OG's always found themselves drawn to crime as a way to survive, not to thrive—they had no "role models" to "look up to"—they were not criminals by choice, joining a gang was a career option.

Rap's recent inclination towards storytelling (too many times, these self-publicizing "songs" look exactly like what they are: myth nurturing) has all but dried up the healing power of hip hop. In one sense, rap was a catharsis, just as blues was. The bluesman's shamanic power lay in his ability to challenge the inequity of the status quo. Today, it's relatively hard to find anyone rockin' the mike these days who's still—get this—interested in the community as a whole, let alone its betterment. Too many kids got the wrong message from CB-4. Same thing happened with *This Is Spinal Tap*.

Most importantly, the album rocks. Damn, it rocks. KRS-One keeps the flag flying and, as you may have guessed, it is not white.

T.C. Shaw

Ensemble cast brings Bard to life

Twelfth Night finds a new niche with Free Will

THEATRE

BY ANASTASIAN

As a theatre reviewer, one has precious few opportunities to sound clever.

Opening night fêtes are simply loaded with witty folk quipping the best of theatre quotes, leaving the lowly theatre reviewer with little left in the conversational grab-bag. After all, we block out productions within minutes of seeing them (which explains why reviewers often write like they weren't at the same play you were, but are snippets of several other plays they've seen which, by the way, they all hated). This leaves the reviewer with naught but fart jokes and the occasional dentist's office anecdote to entertain the masses.

And forget literary events. As the poor cousins of the literary world, theatre reviewers are only allowed in the back entrance, far far away from the fancy hors d'oeuvres. This keeps legitimate talents from the torture of hearing us order an "expresso" while we speak "pacificaly" of our friends the "nucular scientist."

I know. It's sad.

Bad reviews are, alas, the only place we can show off the size of our mighty pens. Ripping into the meat of an esoteric performance art piece allows a plethora of witticisms at the artist's expense.

See?

And I wasn't even trying! But do you think those ingrates called the Free Will Players will give a gal a break? For two seasons, this reviewer has attended their productions of the Bard in the park—and



Julian Arnold (center with guitar) serenades the cast of the *Twelfth Night*.

every year the shows have been successes. No flubbed lines. No collapsing sets. Not even a lame transition or two for literary flavor.

Twelfth Night, the third Free Will outing for this reviewer, is no exception.

Bastards.

Set in the local marina of the kingdom of Illyria, the piece has a plot device for every connoisseur. Duke Orsino (John Ulyatt) has been trying every trick in the book to woo the lovely Olivia (Annette Loiselle), who is still mourning the death of her brother. Their prospects

suddenly change when Viola (Rebecca Starr), fresh from a shipwreck and separated from twin brother Sebastian (Raul Tome), dresses as a boy and is hired on as a servant/messenger to Orsino.

Pandemonium ensues as Viola falls for Orsino. Olivia falls for Viola. A plot is hatched by Olivia's uncle Sir Toby Belch (Glenn Nelson) and servants Maria (Colleen Tillotson) and Fabian (Paul Morgan Donald) to humiliate Olivia's steward Malvolio (John Wright). Just when you thought things were nutty enough, along

come the antics of Feste the clown (Julian Arnold), the foppery of Olivia's suitor Sir Andrew (Troy O'Donnell) and a pirate (Fred Zbryski).

With such a spaghetti of plot twists and turns, it seems only right that mistakes should have been made—unclear objectives, misplaced motivation, slurred words from actors drunk with confusion as to who's whom.

Director James MacDonald not only staves off confusion with his tight direction, he's given the ensemble a chance to show off their heady list of skills. *Twelfth Night* has so much

going on, a less confident director would have chosen the way of the dictator to keep his vision intact. Instead, MacDonald gives the audience a feast of Edmonton's best talents.

A favorite of E-town's various stages this year, Ulyatt gives Orsino his perennial combination of patrician dignity and spot-on comic timing. Loiselle, always a sensual on-stage presence, throws Olivia into a sexual heat that is as alluring as it is hilarious... this reviewer has seen too many actors play down the attraction to Viola/Cesario due to their own homophobia. As star-crossed twins Viola and Sebastian, Starr and Tome hooked the audience with skillfully measured reaction

John Wright's Malvolio is the true jewel in the crown of Free Will's *Twelfth Night*. Wright layers the pompous steward with rich characterization, revealing each one to the delight of his captivated audience. The inevitable public hazing of Malvolio is bittersweet and beautifully orchestrated by cast, crew, and director James MacDonald. Toss in some sweet choral work, great guitar riffs and a slew of groaners from Arnold's Feste to set off Act II and you've got an action-packed night out.

Just remember to bring bug spray, a blanket and a pair of sunglasses.

As for the bad reviews, well... one can always hope for a one-man show from Donny Osmond. ●

Twelfth Night
Heritage Amphitheatre,
Hawrelak Park
Closes July 19

Over the Rainbow battles weak premise

THEATRE

BY JESSICA LIM

ReVUE

For all you who love watching the Wizard of Oz while eating a TV dinner steaming with the lovely aroma of microwave meat, the Jubilations Dinner Theatre's newest production, *Over the Rainbow*, would not be an experience far different from your taste. There is, however, a few theatrical benefits to the latter. The singing is live, the music is almost fully compiled of top-40 songs (including a personal favorite of "Manic Monday" by the Bangles), the waiters are also the actors and remain in persona while serving, and the theatre is in West Edmonton Mall (gotta love that mall culture).

The evening is comprised of a three-act musical comedy and a four-course meal. Unfortunately, the rigidity of the eating schedule left my stomach rumbling throughout the first act. Although the appetizer is served prior to the show, the entrée (chosen from a selection of four dishes) is not served until after the first act.



Over the Rainbow: a take on an American classic.

Nevertheless, insofar as one goes into dinner theatre expecting the earnest yet usually unsuccessful attempt of making the combination of food and entertainment a high-quality experience, the meal was acceptable. Hunger satiated, I settled into

the second act of the performance.

Directed by Randy and Judy Apostle (the latter can be seen as Mary Ellen on late night reruns of *The Waltons*), the musical attempts to relate a humorous rendition of *The Wizard of Oz*. The leading character Dottie (obviously based on the famous Dorothy of Oz) finds herself in the imaginary land of Oz after falling unconscious from an accidental hit over the head. She travels along the yellow brick road looking for her way back to Edmonton and surprisingly encounters a scarecrow who needs courage, a tin man who needs a brain and a lion who needs a heart. *The Wizard of Oz*'s ironic juxtaposition of the characters and their respective feature deficiency was obviously wanting in this version.

Furthermore, the musical was flawed as

Dottie's portrayal of her desire to leave Edmonton for the land of opportunity found in Toronto was unconvincing and her three sidekicks seemed unable to evoke any emotion from the audience. However, the actors cannot be held fully responsible for this as the script was dry and unintelligent. The jokes ran from the stupid (a pickle puppet popping up every time someone says "pickle") to the tactless (a character asking why the plastic talking head designed as a caricature of Jean Chrétien always talks out of the side of his mouth).

The only exceptional part of the evening was found in the actors' singing. The voices were perfectly attuned with one another and the solos were immaculate demonstrations of true talent—the final one being an impeccable performance of "Somewhere Over the Rainbow" sung by the character of Dottie. ●

Over the Rainbow
Jubilations Dinner Theatre
Closes Sept. 6

until
september 1, 1997

EVENTS INCLUDE:

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the tattooed and tattooing.
the celebration begins with
a lecture by Lyle Tuttle
thursday, july 31,
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Visual Arts

By Nora Abercrombie

A short time following my debut as *Vue Weekly's* visual arts columnist, I began to receive strange, anonymous communications from a group recently identified as FOP. I am unclear as to what the acronym stands for. MostlyFit of Perversion, I think, although *Flight of Seagulls* has also been mentioned.

News of an anonymous visual art collective brought tears to my eyes, frankly. I remember the searing installations of *Guerilla Galleries* most fondly. And I was editor of *The Edmonton Bulletin* when Barry Kleber, that most famous (and utterly anonymous) columnist honored its pages.

And now FOP. Thank god. But FOP appears to be slightly more mainstream than *Guerilla Galleries* ever cared to be. For instance, they shall host a show at Harcourt House in December which, the murky voice over the telephone informs me, will be a comprehensive survey of the visual arts scene in Edmonton. Apparently the daunting task will be accomplished simply by not curating the submissions. Sometime soon, an open call for submissions shall be found in the artist-to-artist classifieds. Everybody who submits shall be exhibited.

Well, that's certainly comprehensive.

FOP is also identifiable through Andy LaBouche, who has emerged as one of the city's more prolific theorists. He wrote a pamphlet about *The Barrier Project*, a large and very color-

ful installation in the EAG project room last spring. He apparently also wrote a great deal about David LaRivière's navel-gazing project. But that's a story for next week.

And never mind the intrepid Mr. LaBouche, anyway. Perhaps the best way to predict the activities of FOP is to relate a snippet of conversation with one of their mysterious members: "We want to bring disco back to the visual arts," s/he said. "Fuck art. Let's dance."

Okay... but I've heard that one before. Sometimes it works. But sometimes grand transgressional movements degrade themselves over serious artists making fun of other over-serious artists. I am willing to invest hope in FOP, don't get me wrong. But there are not many people who can do the Chicken Dance with style and dignity.

The opening of the *Pierced Hearts and True Love* at the Edmonton Art Gallery was amusing, but the BIG party is on July 31.

"Basically, it's a celebration of tattooing," says John Tuckwell. "And a big party for the tattooed of Edmonton."

Lyle Tuttle, the world's most famous tattoo artist and the curator of the Tattoo Art Museum in San Francisco, will give a fun talk about tattoo history and his own experience in the field. Hopefully there were be more of the latter than the former, as Tuttle is tattoo artist to the stars (Janis

Joplin and Joan Baez).

All the tattoo studios will be there, talking about their specialties and flogging their "flash."

Free admission, free food, cash bar, body art and voyeurs. What more do you want? Starts at 8 p.m. July 31.

Too bad EAG director Vince Varga and extension curator Denis Gautier will miss the tattoo bash. They're going to take in three VERY big shows in only a few days: *The Venice Biennale*, *Skulptur Projekte* and *Documenta X*.

Documenta (Kassel, Germany) happens only once every five years. A huge festival of contemporary art, it provides a snapshot of what's been happening internationally.

Skulptur Projekte is an exhibition of contemporary sculpture that happens once every 10 years. The focus is what makes it unique: sculpture in public spaces, outside the walls of the traditional gallery setting.

It's important that Varga and Gautier make the trip. Alberta, whatever else it is, is not a solitude.

"We are going because it's very important to understand what is going on in the world," says Gautier. "It's our job to situate Alberta internationally. To do that, we need to know what's going on."

"And we recognize that what is going on in Edmonton is part of an international tradition. It's not just a provincial activity," Gautier promises to report his findings.

We already have some news: Janet Cardiff, whose innumerable (and perpetually delighted) fans will remember *Dark Pooland To Touch* from shows at the EAG, was invited to participate in *Muenster*. Isn't that great? Janet is so cool.

Important time change! Joe Ventura's discussion of his show at Latitude 53 has been shifted from Friday night to Saturday afternoon at 2 p.m.

Lemoine adds theatrical hijinx

THEATRE
BY AUBREY
WHEAT

PreVIEW

If someone were to write a subtitle for Edmonton playwright Stewart Lemoine's life, it might be *Around the World in 30 Plays*.

Lemoine bypasses the hassles of passports and customs officials by using his imagination to whisk himself away to foreign countries. A favorite destination is South America. No, he's never been there, but he kind of likes the way it is "exotic and close" and imagines it to be a place where one could find "extremes of behavior."

Lemoine is one of the founding members of Teatro la Quindicina, a small alternative theatre that has been a vibrant component of the Edmonton artistic scene for 15 years. Lemoine plans for the company to stay firmly ensconced in Edmonton.

"I've written 30 to 35 plays and they've all been done," notes Lemoine. "I wouldn't get the chance to create as much or as often in Toronto, say, where things are more competitive."

Lemoine credits Edmonton with giving him the opportunity to "learn to be a playwright by constantly having things done before the public and to work with these fascinating people who actually live here," he says.

The latest in his long string of successes are two new shows, *Ludicrous Pie* and *Fatty's Big Show*, to be performed by two separate casts—selected and directed by

Lemoine himself.

Ludicrous Pie is a presentation of seven short pieces starring Jeff Haslam, Davina Stewart and Barbara Gates-Wilson.

The collection of brief plays and vignettes was written over a period of time spanning from 1988 to as recently as "a week ago Friday."

"Ludicrous Pie" is also the name of one of the pieces in the collection. Written in the style of Ibsen (a Norwegian playwright known for severely sombre drama), "Ludicrous Pie" features a Norwegian family torn apart by secrets. While it generally takes teams of highly-trained professionals to dig out the humor in Ibsen's work, Lemoine never buries his comedy too deeply.

"I have written things that have a very serious element to them. In my plays, people may die and suffer but they don't lose their senses of humor," he maintains.

Also included in the evening are "Vague Harvest," which deals with a house guest in a Belgian family and "The Hostess of Belo Horizonte," about people scaling the social ladder in Brazil.

In *Fatty's Big Show*, Lemoine revisits the characters he penned for *Fatty Goes to College*, a quirky comedy presented at last year's



Jeff Haslam, Davina Stewart (center) and Barbara Gates-Wilson in *Ludicrous Pie*.

Fringe Festival. In the first sequel Lemoine has ever written, "Fatty" (played by Ron Pederson) follows in his creator's footsteps by writing a play called "The Spirit of the Times," which his college classmates will be presenting.

As he was writing the first installment, Lemoine says he knew he would see the *Fatty* gang again.

"College was just the beginning for them all," he suggests.

Watch for more *Fatty* adventures yet to come. With Lemoine in the driver's seat, there are a great many places *Fatty* and his friends could go.

Ludicrous Pie
Varscona
Closes Aug. 2

Edmonton
2450 Main Street
422-6223

DIVINE
ENTERTAINMENT

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Journal

Snidely Whiplash ain't got nuthin' on the Klondike

THEATRE
BY ARAXI
ARSLANIAN

PreVIEW

Director Lisa Newman can't believe her luck.

Already an actress with a formidable resume in community theatre, she's also had success as a director with projects like Fringe hit *Coyote Arm*. So when Newman was approached at the last minute to direct the Walderdale's latest Klondike melodrama, it only follows that it would be a smash hit as well.

Just don't expect her to be relaxed about it.

"This is such hard work, you worry about everything," Newman confides. "I mean, I've broken out over this!"

An Old Strathcona tradition, the Klondike melodrama has returned modern theatre patrons to old-fashioned over-the-top acting with the token villain, a heroine in dire financial straits and an unsuspecting hero working in the

livery.

Ooh. Stinky.

"Actually, Nelly the heroine remarks that she really likes the smell of the livery."

And with that strange trivia out of the way, let's make way for the plot:

The scene: a ranch in Strathcona County. The delicate Nelly and her widowed mom are down on their luck and decide to open their home as a bed and breakfast for ladies.

Passions sizzle as Nelly and Adam the livery boy (again, ew!) begin to twinkle eyes at each other. But alas! Who dost cast his plans to ruin the two but the evil and dapperly-dressed Monroe, heck-bent on acquiring the ranch to sell to the CP Rail.

All that for the price of one ticket? You squeal, that's amazing!

But wait, there's more.

You'll also get a femme fatale, a ape-like henchman, disclosures of alcoholism and mental illness, songs, more cheesy characters and

a recap between acts for easy reference and storage!

Lisa! Giving this deal for this price is insane!

"The whole thing is insane," Newman laughs. "That's the point. It's over the top and it's more fun than anybody should have."

Absolutely, Gentle Readers. Not only do patrons get comedy bang for their buck, they're also encouraged to heckle the performers. Hiss

at the evil-doings of the villain, coo at the battings and twittering of the heroine and cheer at the adventurous (if not smelly) exploits of the hero!

"It's a great way to get out your frustrations," says Newman. "You really shouldn't be shy. The actors in this show are so tight and talented and they've worked really hard so you can't stump them on anything. People should feel free to

do anything."

Except for jump onstage, yodel, and beat a steak against their heads.

"That depends," the director winks. "Are they funny?"

The Annual Klondike Melodrama: Tempted, Tried and True
Walderdale Playhouse
July 16-26



Photo: Darren Wolf

The girls of Strathcona County.

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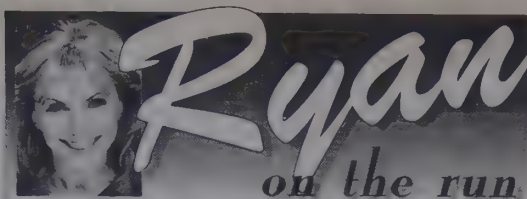
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Stage Manager
MICHELLE CHAN



Over the Rainbow, Jubilations Dinner Theatre's latest production, was received with hearty enthusiasm Friday night—and why not? The food was terrific, the servers entertaining and a talented cast sang and danced the night away. Be sure to take a moment to admire the wall murals—they are truly works of art!



All that glitters is 18 karat gold: Ex-Eskimo Tom Towns, designer/owner of Klines Fine Jewellery & Design, insists there is a pot of gold at the end of the rainbow.

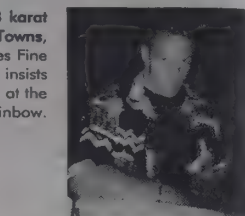
Stepping Out: And having a great time are Edge host Seanna Collins and hubby David Badowich.

West Edmonton Mall's Planet Hollywood #56 celebrated its pre-opening with a fund-raiser for YESS—the Youth Emergency Shelter Society. Though Arnie and Sly were nowhere to be seen, over 500 locals enjoyed dining amongst Hollywood memorabilia and film clips.



All Smiles: Edmonton Journal columnist Cam Tait and wife Joan gave the place a thumbs up and were particularly impressed with the chocolate cake. It was a slice of galactic proportions.

I Love My Job!: Brian Granstrand, the general manager of Planet Hollywood with Deb Wyckoff (left) and Valene Carter. The gals were sent up from Seattle's restaurant to train the staff and welcome new patrons with a big smile.



Baby on Board: Terry Evans, with the Bear Morning Zoo, and wife Jodie take in a little theatre as they patiently await the arrival of their baby boy this November



The Rutherford game's afoot

THEATRE
BY ANAXI
ANSLAMIAN

PreVUE

The Last Dance For Me is not your typical scripted piece.

A scenario is decided upon—then a cast of characters. Volunteer actors are then given an extensive biography and grilled for every possible scenario and interrogation. This allows for maximum audience interaction—sometimes to the point of persecution.

Says Mort-Putland, "We even have a series of just-in-cases. Before, one gentleman caught a character in the bathroom before we started and was convinced he was in the building when the story said he wasn't. So we came up with something plausible to compensate for that."

Most impressive of all is the volunteers' ability to welcome the audience into the world of the story, as patrons often create characters for themselves through the course of the evening. In this year's scenario, you can even dance with a handsome soldier.

It's 1942, and the Briggs Convalescence Home is hosting a dance to raise money for the war effort. While the University Dance Club shucks, jives, and jitterbugs with stunning accuracy, no one can dance around the fact that a murderer lurks in the shadows.

Could Miss Beulah Briggs have blackmailed the wrong person? Could enigmatic sisters Lily and Violet hatch a plot to avenge their family name? Could a handsome soldier be the key to a girl's dreams, or will unrequited love win yet again?

The point is to ask all these questions and more. And often! Wild theories and paranoia are the name of the game and, for once, being a Nosy Parker is the best asset running. With every little detail sealed to a tee, the Friends of Rutherford House are daring Edmonton to solve their meaty mystery.

Remember to bring a food donation—it's all for a good cause.

And keep this in mind: huge detective skills are sexy.

Save The Last Dance For Me
Rutherford House
Until July 24

Summer is a dangerous time, Gentle Readers. Hot nights full of passion, sweaty palms pulling triggers—even a lemonade poisoning or two. As the populace struggles with prickly heat, it's easy to get hot enough under the collar to think about the "m" word.

Look even deeper into the heart of darkness, Gentle Readers. Do the fine arts consisting of poisoning, plotting and intrigue dance in your head instead of sugarplums? Do you drool at mention of an Agatha Christie plot twist? Does a fun night out mean dancing, conversation and the sleuthing of a murder most foul? Do you drool at mention of an Agatha Christie plot twist? Does a fun night out mean dancing, conversation and the sleuthing of a murder most foul?

Then The Friends of Rutherford House want you and your dastardly skills post-haste. *Save The Last Dance For Me* is the latest Rutherford House interactive murder mystery.

The first Rutherford mystery was a one-time fund-raising event to raise money to purchase artifacts for the historic house—the present goal being an Axminster rug for the dining room. But the volunteers were amazed at the zeal of its patrons.

"Right after we finished the first one we thought, whew! That's it! What fun!" says Senior Interpreter Lisa Mort-Putland. "Then people were asking when we were doing the next one."

Apparently, Mort-Putland and her historical cohorts hadn't counted on Edmonton's penchant for death and destruction—or is it something else entirely?

"The house comes alive again," Mort-Putland beams. "The personality of house is very present and people love seeing it used in this way."

Conceived by Rutherford House volunteers, *Save*

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easy on the wallet. Sneak away from your hectic day in the relaxed atmosphere of the Comfy Cafe (Monday through Saturday 8 a.m.-4 p.m.) ○, ☼, ☼, ☼

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Applebee's (13006-50 St., 475-6100 and 10338-109 St., 421-1600) Their diverse, 60-item menu is revised twice a year and is tailored to local tastes and appeals to all ages.
 ☼ Sun, ☼, Fri/Sat ☼, ☼, ☼, ☼
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 ☼, ☼
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 ☼, ☼, ☼, ☼, ☼
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 ☼, ☼, Fri/Sat ☼, ☼, ☼
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 ☼ all day, ☼, ☼, ☼, ☼

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Man's Cafe (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry.
 ☼, Fri/Sat ☼, ☼, ☼, ☼

CONTINENTAL

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious—known for their tasty hummus and veggie burgers.
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 ☼, ☼, ☼

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 ○, ☼, ☼

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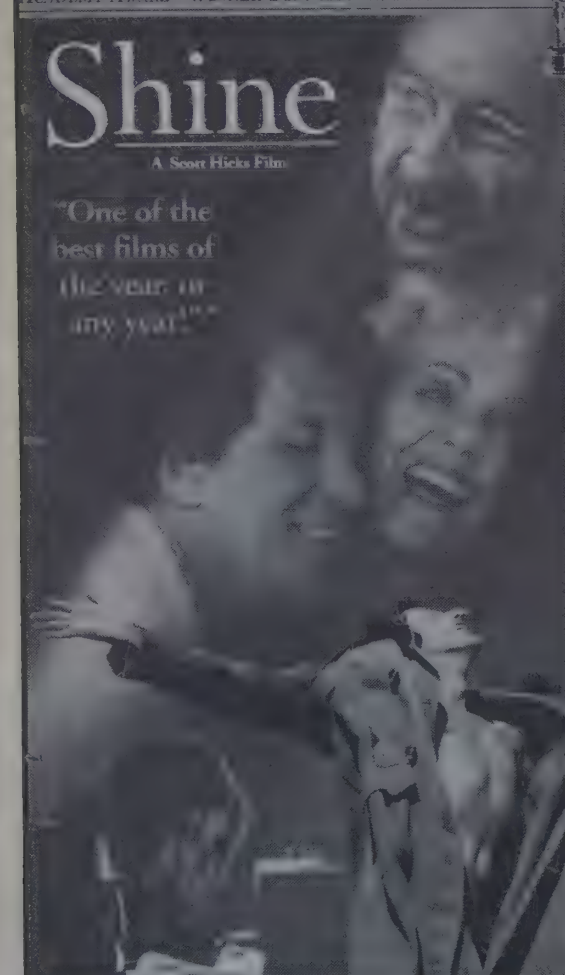
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Short makes A Simple Wish a family affair

MOVIES

BY DAN MCLEOD
SPECIAL TO VUE WEEKLY

NEW YORK—Martin Short arrives in our Manhattan hotel room looking marvellous in a tan summer suit. He's here to talk about his new movie, *A Simple Wish*, which opens this Friday (July 11). But also here to steal the show is Short's nine-year-old blond cocker spaniel, Buster, straining at his chain leash.

After a minute, Buster settles down and Short tells how the script for *A Simple Wish* had his "signature" written all over it.

"Make up a list of who would be appropriate to play a male fairy godmother," he says. "It's a very small list." The script also left plenty of room for the improvisational physical comedy for which he is famous.

Set in New York and directed by Michael Ritchie, *A Simple Wish* also stars two kids, Mara Wilson (*Matilda*, *Mrs. Doubtfire*) and Francis Capra (*Free Willy 2*), as siblings in need of a miracle. Their widowed dad, played by Robert Pastorelli, is auditioning for the lead in a *Les Misérables*-like musical and threatens to move the family to Nebraska if he doesn't get the part. Short's fairy godmother is called upon to rescue them—and to do battle with a fairy godmother turned bad, played by Kathleen Turner.

The subtle irony of playing a male fairy godmother, Short says, is that it's reverse prejudice.

"This is a profession that only allows women in it. He would like his title changed to 'fairy godperson,' but who listens to him? He's like the first male nurse. Eventually, there'll be a female president and eventually a male fairy godmother, too."

Buster starts barking, and Short removes the leash so he can run around the hotel room. "OK, Buster, there you go," says Short, getting up to follow him. "Just calm down. Calm down. Or you'll be beheaded. Sit. Sit. Sit. Where'd he go? Where'd he go?"

Many of his films are family-oriented—including the recent hit *Jungle 2 Jungle*, costarring Tim Allen—but Short says he never set out to restrict his career to family fare.

"I've done HBO specials where I could swear and show nudity and do whatever I wanted, but I just choose not to. *A Simple Wish* is an eccentric film, my character is eccentric, but it's also a much more original film than 98 per cent of the films you'll see this summer. The action films seem all the same to me, trailer after trailer after trailer. My tendency is to be drawn to more playful projects and those are often made for families and kids."

Short often takes his own kids (Katherine, 13; Oliver, 11; and Henry, 7) to movie sets and he even moved the whole family to New York for eight months while he starred on Broadway in the musical version of Neil Simon's *The Goodbye Girl*. But despite their experiences, the kids are "completely not interested" in following in dad's footsteps.



Once upon a more enlightened time: the cast of *A Simple Wish*.

"I must admit, I'm kind of pleased about that," Short says. "It's a very tough business for kids. Part of being in show business is having a complete understanding of rejection and failure, which is the bulk of your journey. It doesn't matter who you are, that's just the way it goes. It's very hard for kids to understand when they go to an audition and someone says, 'Nah, I don't like your hair color. Next!'"

If not for the family, Short would live in New York and perform in a new Broadway musical every season.

"It's really what I do best," he says. In the meantime, he'll opt for short stints in shows at smaller subscriber-funded venues, like the recent City Center revival of *Promises, Promises*, the 1968 musical by Neil Simon, Burt Bacharach, and Hal David. Next season, he may do *Little Me* for eight weeks at the Roundabout.

"Right now, I'd like to do Broadway for just four months, but these vehicles are based on a name leading them, so you have to commit for a year. And it's tough for me to move the kids and do that again. 'C'mon, you've got to move again, Katherine. Daddy's career demands it.'"

As a Canadian actor living in Los Angeles with a family, Short seems the perfect candidate for a television series, but he says he will never again try prime-time television after last year's abortive *Martin Short Show*, which featured Andrea Martin and Brian Doyle-Murray.

"We had a riot," he says, "but that show was an experiment. We were trying to do the sensibility of late-night alternative television in prime time, but I don't think you can do that for more than two shows. But I am writing a special for HBO right now."

July 4 marked Short's 25th anniversary in showbusiness. Though he starred in his own imaginary television show in the attic of his Hamilton, Ont., home at the age of 13, it wasn't until he was 22 that he got his first break, in the Toronto production of *Godspell*. In the meantime, he earned a bachelor's degree in social work at McMaster University.

"I don't know how I'd have been as a social worker," he says. "But that's a very interesting question. I was a very disciplined student in school and I never really thought that when you went into the work world, that work could be something that you would truly, truly love. I thought that it was just something kind of like school. You had a nice time doing it, but you really kind of lived for the weekend and you worked from nine to five and that was your life. It wasn't until I became an actor that I realized it's possible to really enjoy work. Like that old cliché: I'd do it for nothing."

"I think I would have been a happy social worker. And I would have felt good about doing it—telling people not to buy liquor and how to spend their money. I worked for a year at the Adult Training Centre for the Mentally Retarded. But I think, ultimately, I might have been a little frustrated, because it was hard for me. I started out in premed, going to be a doctor, but I didn't like science, so that was a problem. I realized I was just a fan of Vince Edwards's work [on the *Ben Casey* television series] and that's not enough to carry you through seven years of medical school. So then I switched to social work, because I felt on some level I want to be involved with people. From there I did *Godspell*, so I guess there's some pattern there."

(Georgia Straight Syndicate)

Jodie Foster makes *Contact* with meaty new role

Academy Award-winning actress stars in Sagan's science fiction thriller

MOVIES

BY DAN MCLEOD
WITH SPECIAL VIEW WEEKLY

NEW YORK—Asked who would be the ideal actress to play Dr. Eleanor "Ellie" Arroway in the movie version of his best-selling novel *Contact*, Carl Sagan once said he had never imagined anyone else but Jodie Foster.

According to Ann Druyan, the widow of the Pulitzer Prize-winning astronomer, "That's the only way it could ever have been." And that's the way it is in the Robert Zemeckis-directed film.

This film raises questions about the existence of life on other planets and our faith in God. *Contact* stars the 34-year-old actress as an astronomer who has dedicated her life to listening to the skies for evidence of extraterrestrial life, until one day it arrives. Matthew McConaughey plays the religious scholar and government adviser who is torn between the resultant theological controversy and his attraction to Ellie. James Woods, Angela Bassett, Tom Skerritt and John Hurt also star.

Dressed smartly in a knit navy pantsuit and matching cardigan, the two-time best-actress Oscar winner looked comfortable as she sat down on the sofa of a Manhattan hotel meeting room.

What did you learn from Carl Sagan when you visited him in Seattle?

I went to his house before we started shooting, and had one of those amazing moments you'll never forget, where you talk about love and life and humanity and why you do what you do and you all get tears in your eyes. It was just a great moment; I can't even explain it. He was an intensely romantic person. That was his relationship to science—really romantic. It was loving and dreamy and filled with enthusiasm. And that, I think, was the greatest gift that he gave me. Did he say one thing to you that sticks with you?

He said billions and billions of things to me. So many. God, I have all these notes of his, but I couldn't tell you one thing.

What was your relationship to science up until then?

None. I had no relationship to science. I had to cram to learn it. I mean, I spent six months trying to understand the most basic things. I knew absolutely nothing. I had a really bad science education.

What kind of books did you read to prepare for this film?

I read a lot of baby books. Books for children—on black holes and the solar system and galaxies and stuff. That was the only way I was going to get through it, because I really knew nothing about science. I'm completely illiterate. I just didn't have a good education in it. It was a literature major and I figured out ways of getting around it. I was much more interested in biology than I ever was in any other sciences. So it was really an opportunity for me to find a new way in, which is great! To get interested in a completely different way.

Didn't you have to take a science course in college?

I took one that I flunked, which was biology. And then I took anatomy, which I really liked. You just learn to name all the bones. And I took computer science.

What happened in the biology class?

I got to the final and I'd studied every book that was on the list. I knew everything there was to know. I'd crammed, and stayed up all night. I knew everything, because I was so worried. And I got there and they asked, "What is a cell, in four words?" And I ripped it up, like a little kid. It was the stupidest thing I've ever done. And I thought, "Well, I passed the others." I didn't pass the final, but I passed all the other tests.

This was at Yale?

Yeah. It was the only class I failed. Do you think that women can bring something different to the science-fiction genre?

God, I really don't know. But I think it's nice to see women have human journeys, not just female journeys. I think that's really important for the progression of the film industry—to have women who just happen to be detectives, who just happen to be scientists, who just happen to be a number of things, whose greatest questions

in life are about the meaning of life, or about any number of things—and not necessarily just about who I'm going to marry. Are you as driven as an actress and a director as Ellie Arroway is as a scientist?

No. But that's why she's great. That's why she's a hero. That's why she's special.

But that's the image we have of Jodie Foster, that you're as driven as Ellie.

Yeah, I know. But I'm really not. Although when I start directing, I become completely, 140 per cent obsessed. I wake up in the middle of the night and have ideas and stuff. Or I find myself having dreams about new things to do in a scene. Or I can't have a conversation without thinking about the movie, that kind of thing.

Do you do that when you're only acting?

No, I really don't. But yes, when you spend 14 hours a day with something, you do get obsessed by whatever that subject matter is. I've been doing it for such a long time now that I know how to turn on the pressure and then turn off the pressure. And it is very important to do that as an actor, because you burn out. You can't be in an emotional state 24 hours a day. You can only do it for a very, very short burst of time. Otherwise, you're like a pincushion walking around.

For you, what is at the heart of this film?

Questions. I like it that this film—and this is a real Carl thing—enjoys the fact that it doesn't have the answers and that knowing that you don't know can be a very exhilarating thing. Carl and Annie like to wax on about not knowing. And about how wonderful that is and what a great feeling it is about how small we are. And I hope that this film makes people have a lot of questions—that they go home, or that they go to a coffee shop at the end of the movie and say, "So what about you? If there's no proof of God, how can you still hold on to the idea of him being there?" Or discussing the idea of gaps and who fills them. Does God fill your gaps or does science fill your gaps? As science increasingly fills up the gaps

of mysteries that we have, where does God go? All of these things that we spent a lot of time talking about while making the movie, I hope that other people will too.

Would you go in the pod [to visit another galaxy, like Ellie]?

No. I know it's a bad thing to admit but no, I wouldn't.

Why not?

Every scientist I asked that question to said, "Absolutely yes!" No hesitation. Not even a breath between the question and the answer. But I'm not a scientist, so it is not the burning question of my existence that keeps me going. I think if you asked any religious leader, "If you were to have a transcendent experience and got to go to Heaven and find out that it existed and you know you would never return and you know that you'd never see anyone that you ever loved again," I assume that they would take Jesus's path and say, "Absolutely, I'd go." Well, I wouldn't. I wouldn't want to know I don't need to know. I'm perfectly happy with my own life—having lots of questions. So I guess it's just a question of your identity, and where you see your identity.

Were you filming when Carl died?

Yeah, we were shooting that day. He had been sick for a very long time. He was doing very well, though, considering how much he'd been through. He didn't look right, but he was just as fiery and feisty and stubborn in the end as he had been all along. So it was very sad for us. Especially since the movie wasn't finished yet.

John Hinckley, Jr. [Jodie's former stalker, who is still in jail for trying to assassinate president Ronald Reagan] recently tried to get permission to visit his parents one day a month. Considering your part in this, were you happy to learn that he was turned down?

I think those was the right words, which is "considering your part in this," which is nothing. I have no part in this. I don't even have any feelings about it. It was a long time ago, and I feel like I shouldn't

comment on things that have nothing to do with me. I'd rather comment on my movies.

Is there anything you haven't done that you'd still like to do? I would still like to do an adaptation of a play. I've never done that, where you take a play and it still has that kind of theatrical quality to the text. I've never done that. And I really would be interested in doing something that has a little humor to it. You have such a good time making comedies. And if there's a way, I'd like to make a smart comedy. *Maverick* was such a well-written comedy. William Goldman is such a great writer and it was so almost-British in its wit. I loved that about it, and I would love to find something like that again.

What do you think of Mel Gibson's pranks?

He does so many pranks, he can't help himself. It's a disease with him. If you see him sitting quietly, you'll know he's thinking something up.

Did he ever get you?

Oh, so many times. One time, James Garner was walking out onto the set and he was supposed to fire his gun to get everybody to be quiet. He fired the gun and suddenly all these feathers came down and this chicken started flopping around. I know it's really dumb, but I've never laughed so hard. Of course we had it on video and we just kept playing it over and over and laughing. That was one of my favorite ones of his.

Mel says you're his sister. Do you consider him like a brother? Absolutely. He's absolutely a brother. There are very few times where that happens in your life in the film business, especially with actors. I don't have any actor friends, because we tend to move on to other things and drift apart. I've stayed friends with many technicians from the time that I was young, but you get to a certain point in your life where you don't need any more friends. But the first time I met Mel, I knew we were going to be friends for life.

(Georgia Straight Syndicate)

Japanese dance flick struts its stuff

ReVUE

FILMS

BY RUSSELL MULVEY

I've always admired ballroom dancers. The sheer grace and poise of competent ballroom dancers is something I would like to be able to emulate. Certainly the dancers in *Shall We Dance* are worth emulating.

Shall We Dance is a film from Japan, but it is a Japanese film in the classic sense—dealing as it does with things commonly found in western melodrama.

There is this guy, Shohhei Sugiyama, whose life has become just a little too predictable. He loves his wife, he loves his daughter, he enjoys his job. He spends a lot of time wondering why he does not enjoy his life.

On his routine subway ride home he spies a beautiful woman and undertakes to get to know her—not necessarily to have an extramarital affair but just as something to break up his humdrum routine.

It turns out she is a dance instructor and the building he keeps seeing her peer out of is a dance studio. Rather than admit he was simply nosy, he signs up for dance lessons and, lo and behold, he comes to enjoy ballroom dancing—and even becomes good at it. Not too good, mind you, but certainly good enough

to enter competitions.

It is this fact—that Sugiyama isn't a perfect dancer—that saves *Shall We Dance* from having just a little too much melo in its drama. We become quite enthralled as Sugiyama undertakes to learn the various dances. He is joined in his beginner's class by a variety of reasonably interesting characters who are in pretty much the same situation he is. In fact, he is amazed to discover the office nerd is actually a closet Latino dancer.

The film bogs down when everyone gets too wrapped up in preparing for a competition. The competition side of ballroom dancing was covered very well by an Australian film called *Simply Ballroom* and when *Shall We Dance* strays away from its simple story of a man finding himself it becomes tedious.

Shall We Dance has some very nice performances and certainly very competent direction. Director Masayuki Suo's one previous film was *Sumo Do, Sumo Don't* and where this film could have used a little more flash (that is, more drama, less melo) it is charming and worth seeing.

Shall We Dance
Princess Theatre
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FILM

Walters portrays middle-aged seductress

FILMS
BY RUSSELL
MULVY

ReVUE

There are some really ugly people out there, not in a physical sense but in every other sense. There seem to be quite a number of them in Britain—or maybe it's just that the Brits recognize a good story when they see it.

Intimate Relations is based on a true story. More than based; it follows the story faithfully. It is an ugly story.

A young man, Harold Guppy, finally makes it back to his home town after an absence of nearly 20 years. He was unmanageable as a child and his mother sent him away to boarding school. He then wandered the world, joining the merchant marines. He eventually comes back to find his older brother—married and reasonably happy to see him. However, his brother does not have a place for him in his home, so Harold finds a family that is taking in boarders.

And what a family. Most of Marjorie Beasley's children have grown up and left home. She still has a nubile 13-year-old daughter, Joyce, in the house and her one-legged husband Stanley (Canadian actor Matthew Walker, *The X-Files*), who spends most of his time reliving his war years.

Harold is emotionally immature, to say the least. He is only too happy to have found a surrogate mother

in Marjorie and Marjorie is only too happy to mother him. She hasn't had any sort of sexual relations with her husband for six years and apparently was always quite disgusted with him anyway. She is quick to seduce Harold and even quicker to rationalize why she is doing it.

The whole thing becomes quite disturbing when Joyce blackmails them into letting her share the bed. As it turns out, Harold does not have sex with Joyce—but she gives her tacit approval to the relationship between her mother and him.

Harold realizes this is not a healthy situation and desperately tries to get out of it, but Marjorie literally blackmails him into staying and servicing her.

Julie Walters, probably best known for the film *Educating Rita*, is outstanding as Marjorie. She is somehow the embodiment of middle-aged hypocrisy and ignorance. She is unbelievably dowdy and yet manages a very real sexuality. Rupert Graves (*The Tenant of Wildfell Hall*) resists the urge to portray Harold as someone who is maybe not that bright. Instead, he portrays him as someone who never had the chance to grow up, who has always had all his decisions made for him and does not understand how he can take control of his life.

The rest of the performances aren't as notable (though newcomer Laura Sadler as Joyce is quite impressive). This is part of the reason why this is not a better film. There is a two-dimensionality to

just about every character other than Marjorie and Harold—all of which, including Stanley, are stock characters. (The drunken lout of a husband, the prudish store owner, that sort of thing.) Certainly the characters of Marjorie and Harold are interesting, but the film takes far too long getting to the payoff we know is coming. It's a good story, but it would have made a better film had events been just a little more compressed.

It would also have been a better film had we been granted a little more insight into the people, rather than just assuming everyone in that era was really, really repressed. Even granted that the 1950s were a repressive time, even for England, it is difficult to understand why everybody was so intent on looking the other way. The film would have us believe it was simply that nobody other than Joyce realized what was going on between Harold and Marjorie—and when Harold finally does tell his brother, he offers no help at all.

Intimate Relations is the first film by writer/director Philip Goodhew, apparently quite an accomplished actor himself. This certainly shows in the performances he gets from his two primary stars, but he needs to spend just a little more time on the rest of the film.

Intimate Relations
Avenue Theatre
Begins July 18

VIDEOPHILE

not coming to a theatre near you

FREEWAY
Starring Keifer Sutherland and Reese Witherspoon

Freeaway, although a fantastic movie, is not for the faint of heart. A modern telling of the *Little Red Riding Hood* tale, *Freeaway* concerns a young girl named Vanessa (Reese Witherspoon, *Fear*), who, as the poster child for po' white trash, embarks on a journey to her Grandma's house where one believes one will live happily ever after.

Vanessa is basically illiterate. Her stepdad Larry (Michael T. Weiss, *Jaron of The Pretender*) is a pedophile junkie and her mother Ramona (Amanda Plummer, *Pulp Fiction*) chooses to bait her Johns in front of the family home, a fleabag motel room. When Vanessa's parents get busted yet again, she has to make a quick run for it before Social Services put her in yet another foster home.

Vanessa steals her social worker's car and heads out on the freeway, only to have the car break down before her journey really begins. The freeway is a particularly dangerous place to be because the T-5 killer is stalking and

murdering young girls he picks up. Sure enough, Bob Wolverton (Keifer Sutherland, *The Lost Boys*) stops and offers Vanessa a ride to L.A. Obviously, Bob is the T-5 killer and feels his mission is to get rid of all the "garbage people" in the world—and Vanessa fits the bill perfectly.

But Bob doesn't realize Vanessa is not a pushover and soon ends up on the other side of her gun. Vanessa brutally maims Bob and escapes with her life, only to have Bob accuse her of attempted murder. Now it's up to the streetwise kid to prove her innocence and expose the true identity of the T-5 killer.

This is a must-see movie. Although it sounds pretty grim, it is brilliantly hilarious. (Amy Hough)

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CINEMA CITY 12

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SHOWTIMES EFFECTIVE FRI, JULY 18-JULY 24, 1997.

GONE FISHING Daily 11:30, 2:00, 4:35, 7:15, 9:40 PM Midnight SAT only 12:10 AM	BREAKDOWN Coarse language & brutal violence. Daily 11:40, 2:10, 4:35, 7:10, 9:30 PM Midnight SAT only 11:50 PM	TRIAL AND ERROR Daily 11:50, 2:20, 4:40, 7:25, 9:40 PM Midnight SAT only 12:05 AM	ROMY AND MICHELE'S HIGH SCHOOL Daily 12:05, 2:25, 4:45, 7:30, 9:50 PM Midnight SAT only 11:55 PM	LIAR LIAR Violent scenes & coarse language. DAILY 12:00, 2:15, 4:30, 6:55, 9:20 PM Midnight SAT only 11:45 PM	GROSSE POINTE BLANK Daily 12:10, 2:30, 4:50, 7:15, 9:40 PM Midnight SAT only 12:25 AM
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FACE OFF (M) Brutal violence throughout Fri Sat Sun Mon Tue Wed 12:45, 4:00, 7:15 PM. Late show 10:30 PM. Thu 12:45, 4:00

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GEORGE OF THE JUNGLE (PG) 12:00, 2:15, 4:45, 7:10, 9:30 PM
CONTACT (PG) 12:30, 3:30, 7:00, 10:15 PM

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HURCULES (G) 1:15, 3:45, 6:45, 9:15 PM
WILD AMERICA (PG) 4:20 PM
BATMAN & ROBIN (PG) Daily 1:30 PM
CONTACT (PG) 7:30, Late show 10:45 PM
COM AIR (M) Brutal violence 4:15, 7:20, 9:50 PM
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HURCULES (G) Daily 9:45 PM

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FRIDAY JULY 18 & SATURDAY JULY 19 MIDNIGHT SHOWS STARTING 11:30 PM. DOORS OPEN 10:45 AM EVERYDAY.

a MINUTE at the MOVIES by Todd James

BATMAN AND ROBIN As the Dark Knight, George Clooney proves that just being the right size for the rubber suit isn't enough. Clooney's work in *Batman and Robin* will have you pining for his predecessors, Michael Keaton and Val Kilmer. This dismal fourth instalment in the series certainly isn't all Clooney's fault. It's a group effort: from the cost of over-actors to the limp direction of Joel Schumacher to the brainless script. *Batman and Robin* is a Gotham-sized failure. Chris O'Donnell returns as the Boy Wonder and in his hands Robin has become a snivelling teenager trying to wrestle his independence from the Caped Crusader. Poison Ivy (Uma Thurman) is the object of Robin's passion. Ivy's evil scheme is to cover the globe with her own venomous plants—but first she must remove Batman and Robin by toying with their superhero emotions. Clooney's Batman is smarmy, flat and a real bore. His work in *TV's E.R.* may be fine, but he shows little screen presence here. In or out of the suit, Clooney simply doesn't work. Arnold Schwarzenegger plays Mr. Freeze; he's never been one to offer a subdued performance but this is hammy stuff (even for Arnold), dishing out bad puns and clichéd one-liners as he joins forces with Ivy. Give director Schumacher credit, he tried hard to make this bat fly, stacking the deck with Elle Macpherson as a love interest for Bruce Wayne, a subplot featuring the faithful health of the over-faithful butler Alfred and introducing Alfred's niece and budding crimefighter Barbara Batgirl (Alicia Silverstone). Teasing up for another sequel, perhaps? None of it hides an ailing script as Schumacher takes this sequel too far into cartoonland. If he wanted a campy Batman, why not just get a girdle for Adam West and strap him into the batmobile? It may be time for this franchise to trade in directors for someone who'll show the Caped Crusader some respect—and while they're at it, find someone who better fits the rubber suit. (M)

CON AIR Nicolas Cage stars in another wham-bam thriller from the makers of *The Rock* and *Crimson Tide*. These guys know how to deliver the summer action goods. Cage plays Poe, a parolee on his way home from prison—special delivery in a government airplane used to transport some of the meanest and baddest the prison system has to offer. The cons gain control under the leadership of Cyrus the Virus (John Malkovich). It's up to Poe to bring the plane down with the help of a U.S. Marshall (John Cusack). This flight offers a first-class cast of actors who simply do not allow *Con Air* to be just another explosion-stuffed action movie. Rest assured, the pace is relentless, furious and fun. (VVVV)

CONTACT After the full-tilt action-filled alien encounter in *Independence Day*, the cartoony camp of *Mars Attacks!* and the goofy hilarity of *Men in Black*, there's finally a movie for those who enjoy their science fiction with a little more thought. Based on the best-selling book from late astronomer Carl Sagan, *Contact* invites viewers to share in the wonder of connecting with new life forms and wrestles with the idea of a supreme being. Jodie Foster—who is very good with her first role in three years—plays Ellie Arroway, a scientist who discovers a message from a distant star. To decipher the encoded celestial handshake

and retain control of her project, Ellie is forced to go hat in hand in an exhaustive search for money. A mysterious and wealthy benefactor (John Hurt) gives the project the green light, enabling Ellie to determine that the message is an invitation for an alien encounter—complete with plans for building the necessary machinery. Still, Ellie's childhood dream of making contact is in jeopardy when the government steps in. Tom Skerritt plays a not-so-helpful glory-seeking colleague, Angela Bassett a presidential liaison and James Woods a skeptical senator looking to scuttle the project. Further complicating the mission is Matthew McConaughey as a spiritual scholar and Ellie's one-time lover whose unquestioning belief in a higher power threatens Ellie's dreams of being Earth's first ambassador to the extraterrestrials. McConaughey's presence is also a distraction—the romance that bubbles under the story is frankly quite dull. Director Robert Zemeckis (*Forrest Gump*) goes easy on the special effects and there are far less grandiose stunts than one would expect. This only adds to the honesty of the story but anyone hoping for little green men will be disappointed. Not to say a little more flesh-pressing contact wouldn't have made for a more exciting two-and-a-half hours—but *Contact* is about small steps in earthlings' constant quest for answers and it's a welcome change from some of the other more over-the-top sci-fi offerings. (VVV)

THE FIFTH ELEMENT Jaw-dropping special effects, furious action and flaming explosions—*The Fifth Element* has all the pieces in the puzzle but with a few more ingredients not normally found in your run-of-the-mill sci-fi adventure: finesse and a startling dose of humor. French writer and director Luc Besson (*The Professional*, *La Femme Nikita*) has created a future that resembles *Star Wars* but with more of an edge. This is a fun and risqué science fiction fantasy that places our tiny globe on the brink of annihilation. Only a so-called fifth element in the form of a beautiful waif-like alien, played by Milla Jovovich (*Dazed and Confused*) can prevent certain destruction. Bruce Willis is the lucky cab driver who picks up the world's most important fare. This is Willis as an anti-hero, a former special agent turned down-and-out hack—a recycled and familiar role. Aside from the hair color, it's not a particularly exciting performance, but it works. His character seems to all but disappear against this inspired new world. It's tough to compete against zany performances like Chris Tucker's bizarre radio god, Ruby Rhod. And if you want

aliens, you get aliens—including the morphing, dog-like Mangalores hired by the evil Zorg (Gary Oldman). Creepy creatures and special effects lend *The Fifth Element* a life of its own. But Besson's future, bursting with mythology and magical allusions, gives this nifty yarn a backbone. It's too bad *The Fifth Element* didn't rely more on the tale rather than the body count—we could have done without some of the predictable, protracted shootouts. Fortunately, there's enough wit in the story and style in the presentation to make up for that faux pas. Above all, it's an out-of-this-world fantasy that's fun and loaded with surprises. (VVVV)

MY BEST FRIEND'S WEDDING Director P.J. Hogan (*Murphy's Wedding*) knows where his bread is buttered in this charming and surprisingly romantic comedy, throwing his star's oh-so-recognizable, amazingly large and toothy smile onto the screen at every opportunity. When your star is Julia Roberts, this is just good thinking. Roberts plays Julianne, a food critic with a long menu of spoiled romances. Her best friend Michael (Dermot Mulroney), who she hasn't seen in months, announces he's about to be married to the daughter of a filthy-rich business tycoon (Cameron Diaz). Julianne realizes she may have missed the boat with this former lover and sets out to break the two lovebirds into tiny bits. Watching Roberts play the bad girl in this clever romance is a twist that makes this it's just one of many turns that make this a pleasure to watch. Rupert Everett plays Julianne's other best friend, George. George is queasy but is forced to play Julianne's "love interest" in several hilarious scenes. George manages to steal scenes from a very good Roberts, but this one comes down to strong writing and a disarmingly sensitive and varied performance from the *Pretty Woman*. (VVV)

SPEED 2 It's turning into a summer stuffed with sequels—but unlike movies featuring prehistoric predators and winged superheroes, few were crying out for a repeat of 1994's *Speed*, an inventive action movie that nonetheless said all it had to say the first time around. I'm certain cash registers will ring for this film sequel but they shouldn't. In *Speed 2: Cruise Control*, Sandra Bullock returns to the role that made her famous. In just her last three movies, Bullock has gone from fresh face to annoying starlet. She's particularly abrasive here as the unlucky-in-love-and-holidays Annie, now with a new beau to replace Keanu Reeves—who wisely opted out of this sequel. Jason Patric (*Geronimo*) is Alex, her latest squeeze and a member of a special forces SWAT unit. Patric is out of his element in this movie and makes Reeves, a man who can't act at all, look like Olivier. Alex has plans of popping the question on a Caribbean cruise but his knee-bending is interrupted by a madman, played by Willem Dafoe (*The English Patient*), a former cruise-line employee looking for revenge. Dafoe, like Dennis Hopper in the original, is an over-the-top villain but he's forced to deliver shamefully hackneyed dia-

logue. The title *Speed* is a misnomer: the action is slow and predictable as Annie and Alex pursue this cartoon villain from bow to stern. It takes a long time to get to a few nifty but hardly original special effects. The lead-up is humdrum stuff and, unlike his work in the original, director Jan De Bont (*Twister*) just doesn't offer any clever twists. Let's face it: a ship the size of Prince Edward Island just doesn't have the same impact as a bus full of people careening wildly out of control. The producers have made a point of assuring us that no oceans were polluted during the filming of *Cruise Control*. But while the oceans may be intact, all the pollution found its way into this bloated and boring movie. (M)

VUE Ratings

O	= Awful
V	= Bad
W	= Poor
WW	= Good
WWW	= Very Good
WWWW	= Excellent

Todd James hosts "A Minute at the Movies," heard daily at 6:25 a.m., 9:25 p.m. and 5:51 p.m. on K-97. Also catch Todd on TV News Fridays at 10 p.m.

CINEPLEX ODEON CINEMAS

TALKING MOVIE LISTINGS 444-8466

Showtimes effective FRI, July 18-THU, July 24.

EATON CENTRE CINEMAS

2nd Fl., Plaza 8 101 St. & 102 Ave. • 431-7800

CONTACT	PG
Daily 1:00, 5:00, 8:00 PM	
MEN IN BLACK	PG
Daily 1:10, 1:50, 3:25, 4:10, 7:00, 7:30, 9:15, 10:00 PM No Passes	
*Presented in SDDS. *Presented in Digital Theatre Sound. There is no 7:00 show on July 21	
NOTHING TO LOSE	M
Daily 1:20, 3:25, 6:55, 9:00 PM	
Presented in Digital Theatre Sound	
COARSE LANGUAGE	
ULEE'S GOLD	PG
Daily 2:20, 4:45, 7:20, 9:30 PM. Coarse Language	
GEORGE OF THE JUNGLE	PG
Daily 1:40, 4:40, 7:10, 9:25	
OPERATION CONDOR	TBA
Daily 1:30, 4:20, 6:45, 9:40 PM	
A SIMPLE WISH	G
Daily 2:00, 4:00, 6:00 PM	
OUT TO SEA	PG
Daily 8:15 PM	

WESTMOUNT

West Edmonton Mall • 464-1429

BATMAN AND ROBIN	PG
Daily 2:00, 4:40, 7:15 PM	
SPEED 2	PG
Daily 9:45 PM. Not suitable for young children	
LOST WORLD	PG
Daily 1:50, 4:30, 7:05, 9:35 PM. Frightening scenes, not suitable for young children	
OUT TO SEA	PG
Daily 2:10, 4:20, 7:20, 9:30 PM	
OPERATION CONDOR	TBA
Daily 1:20, 3:40, 7:40, 10:00 PM	
MY BEST FRIENDS WEDDING	PG
Daily 1:10, 3:30, 7:10, 9:20 PM	
MEN IN BLACK	PG
Daily 1:00, 1:30, 3:10, 3:45, 5:20, 7:00, 7:30, 9:10, 9:50 PM. Presented in Digital Theatre Sound	
A SIMPLE WISH	PG
Daily 1:40, 3:50, 6:55, 9:00 PM	

CAPITOL SQUARE

Capitol Mall • 444-1123

CON AIR	M
Daily 7:30, 9:40 PM. Mat Sat/Sun 2:20 PM. Brutal violence throughout	
HERCULES	G
Daily 7:10, 9:10 PM. Mat Sat/Sun 2:00 PM	
BATMAN AND ROBIN	PG
Daily 7:00 PM. Mat Sat/Sun 2:30 PM	
ADDICTED TO LOVE	PG
Daily 9:30 PM. Suggestive scenes	
LOST WORLD	PG
Daily 7:20 PM. Mat Sat/Sun 2:10 PM. Frightening scenes, not suitable for young children	
AUSTIN POWERS	PG
Daily 9:50 PM. Coarse language, suggestive scenes	

WHITEMOUNT CROSSING

4211-106 Street • 434-3018

A SIMPLE WISH	G
Daily 2:00, 4:35, 7:00 PM	
LOST WORLD	PG
Daily 9:15 PM. Frightening scenes, not suitable for young children	
OPERATION CONDOR	M
Daily 2:15, 4:45, 7:10, 9:25 PM. Brutal violence throughout	
MEN IN BLACK	PG
Daily 1:00, 1:30, 3:20, 3:45, 4:15, 7:15, 7:45, 9:30, 10:00 PM. Presented in Digital Theatre Sound	
OUT TO SEA	PG
Daily 1:50, 4:05, 7:25, 9:45 PM. No passes	
MY BEST FRIENDS WEDDING	PG
Daily 1:15, 4:25, 7:35, 9:50 PM	

WESTMOUNT 4

111 Ave. & Grand Road • 452-7243

OPERATION CONDOR	M
Daily 1:50, 4:00, 7:00, 9:30 PM. Brutal violence throughout	
MEN IN BLACK	PG
Daily 2:00, 4:30, 7:10, 9:50 PM. Presented in Digital Theatre Sound	
A SIMPLE WISH	G
Daily 1:30, 3:30, 6:00 PM. No passes	
OUT TO SEA	PG
Daily 8:00 PM	
MY BEST FRIENDS WEDDING	PG
Daily 2:30, 4:40, 7:30, 9:40 PM	

CINEMAS 6

6000 144th Street • 444-1431

OPEN NIGHTLY 6:15, MATINEES 12:30 PM	
BREAKDOWN	M
Daily 1:00, 7:00, 9:00 PM. Mat Sat/Sun 3:00, 6:00 PM. Coarse language, brutal violence	
LIAR LIAR	PG
Daily 1:10, 7:10, 9:15 PM. Mat Sat/Sun 3:10, 6:10 PM	
FATHER'S DAY	PG
Daily 2:00, 7:15 PM. Not suitable for young children	
THE SAINT	PG
Daily 9:25 PM. Mat Sat/Sun 4:00 PM	
JUNGLE 2 JUNGLE	PG
Daily 3:00, 7:30 PM. Mat Sat/Sun 4:15 PM	
GROSSE POINTE BLANK	G
Daily 9:35 PM	
ONE FISH	G
Daily 1:40, 7:30, 9:50 PM. Mat Sat/Sun 3:40, 6:30 PM	
ROMY & MICHELLE'S REUNION	M
Daily 5:00, 7:40 PM	
VOLCANO	PG
Daily 10:00 PM. Not suitable for young children	

CINEMAS 8

8000 144th Street • 444-1431

OPEN NIGHTLY 6:15, MATINEES 12:30 PM	
BREAKDOWN	M
Daily 1:00, 7:00, 9:00 PM. Mat Sat/Sun 3:00, 6:00 PM. Coarse language, brutal violence	
LIAR LIAR	PG
Daily 1:10, 7:10, 9:15 PM. Mat Sat/Sun 3:10, 6:10 PM	
FATHER'S DAY	PG
Daily 2:00, 7:15 PM. Not suitable for young children	
THE SAINT	PG
Daily 9:25 PM. Mat Sat/Sun 4:00 PM	
JUNGLE 2 JUNGLE	PG
Daily 3:00, 7:30 PM. Mat Sat/Sun 4:15 PM	
GROSSE POINTE BLANK	G
Daily 9:35 PM	
ONE FISH	G
Daily 1:40, 7:30, 9:50 PM. Mat Sat/Sun 3:40, 6:30 PM	
ROMY & MICHELLE'S REUNION	M
Daily 5:00, 7:40 PM	
VOLCANO	PG
Daily 10:00 PM. Not suitable for young children	

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THE RELIC	SHINE
FOOLS RUSH IN	SEANCE ON A WET AFTERNOON
	KEY: THE METAL IDOL (Vol. 1 & 2 - Anime)

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Vue movies

EDMONTON FILM SOCIETY
Provincial Museum Auditorium
433-9100

HIGH SOCIETY (1956) A star-studded remake of *The Philadelphia Story*. A socialite is about to marry the wrong man when an old flame shows up. Stars Bing Crosby, Grace Kelly, Frank Sinatra and Louis Armstrong. Dir. Charles Waters. (July 21, 8 p.m.)

Heritage Amphitheatre

Wm. Hawrelak Park
Special Concert Series

Info Line 496-7275 • Kids 6 & Under Admitted Free

P.J. Perry and the Ladies of Jazz

Juno award-winning P.J. Perry hosts an afternoon dedicated to the ladies of jazz featuring Diane Donovan, Rhonda Withnell and Sue Moss.

Sunday, July 20, 2:00 p.m.

Tickets available at the door.

\$6 Adults, \$5 Students & Seniors

An Evening of Lounge

Join us for a cocktail crooning evening of lounge music featuring Calgary's Tim Tamashiro and the Colorifors from Vancouver.

Thursday, July 24, 7:00 p.m.

Tickets available at the door

\$6 Adults, \$5 Students & Seniors

CBC Radio 740

Nathan & The Zydeco Cha Chas

A jumping combination of Caribbean backbeat, rhythm and blues.

Monday, July 28, 7:00 p.m.

Tickets available at the door.

\$6 Adults, \$5 Students & Seniors

ckla
RADIO NETWORK

An Evening with Gary Fjellgaard

One of Canada's folk legends presents an acoustic celebration of song.

Thursday, July 31, 7:00 p.m.

Tickets available at the door.

\$6 Adults, \$5 Students & Seniors

A Capella Attitude

Canada's finest A Capella artists featuring VOCE, Sven BLVD and Standing Room Only create a variety of expressive vocal stylings.

Thursday, August 14, 7:00 p.m.

Tickets available at the door.

\$6 Adults, \$5 Students & Seniors

ckla
RADIO NETWORK

A World of Guitars

Join us for a tribute to the guitar. The evening will feature jazz

classical, spanish and latin performances from

Gaye Delorme, Lester Quitau and Caesar & Marcus.

Thursday, August 21, 7:00 p.m.

Tickets available at the door.

\$6 Adults, \$5 Students & Seniors

ckla
RADIO NETWORK

Rawlins Cross and Friends

A fantastic afternoon of traditional and contemporary celtic music

featuring Rawlins Cross and The Paper Boys.

Sunday, August 24, 2:00 p.m.

Tickets available at the door.

\$6 Adults, \$5 Students & Seniors

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RADIO NETWORK

The Barra MacNeils in Concert

An east coast celebration!

Thursday, September 4, 7:00 p.m.

Tickets available at the door.

\$12 Adults, \$10 Students & Seniors

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RADIO NETWORK

Bluebird Cafe North

Acclaimed Alberta singer songwriters take the stage for an afternoon of originals.

Sunday, September 7, 2:00 p.m.

Tickets available at the door.

\$6 Adults, \$5 Students & Seniors

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Folk Music
Festival

Alberta
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Listings are FREE • VUE Fax 426-2889 • Deadline 3:00 pm Friday

ALTERNATIVE

THE CORE

10145-104 Street, 420-6811

every FRI-SAT: DJ Deep Sky, DJ Dragon, DJ Spider

SAT 19: Metropolis: Sensei, Brainhaus (all ages), Foodbank fundraiser

CRAZY FOX

5552 Calgary Trail S., 414-6340

every THU: the Naked Breakfast Guy Jam

1020 LIQUID BAR

10044-82 Avenue, 434-5794

every THU: Alternative of the Ages with DJ Schizo

every FRI-SAT: Lagerpalooza with Grandmaster White

KING'S HORSE PUB

4211-106 Street, 988-8881

every FRI-SAT: New & Classic Alternative with DJ Trigger

LOLA'S

8230-103 Street, 436-4793

every THU Acid Jazz

MANIFESTO—A CULTURE COUNTER

10043-102 St, 423-7901

SAT 19: Outhen Acifc

NEW CITY LIQUID LOUNGE

10161-112 St

SAT 19: Metropolis: Sensei, Brainhaus, Foodbank fundraiser

POLISH HALL

10960-104 St

FRI 1: SNFU; Bif Naked, Raggedie, Face the Pain (All ages)

PUBLIC DOMAIN

10167-112 Street, 423-7860

every TUE: Tuesday Tantrum with DJ Dread Head

every WED: Urban Grooves Hip hop with DJ JNC

every THU: Trashateria with DJ Baron and LLLLloyd

every FRI: All Request with the Spin Doctor

every SAT: with Agent Orange, ladies no cover.

SAT 19: Metropolis: Sensei, Brainhaus (all ages), Foodbank fundraiser

HERAN

10551-82 Avenue, 433-3600

every SUN: DJ Big DaDa

every MON: Delicious DJ Brian

every TUE: the Higher Level Hip-hop with ASA

every WED: Black Wednesday Scary Music for Scary People with DJ Black

every THU: Upstairs-Classic 80's with Mikey Doing That Flashback Thing

every THU: Downstairs-DJ Code Red

every FRI-SAT: DJ Mikee

SAT 19: Planet Smashers, One

FRI 25: King Cobb Steele, Mrs. Torrance

SAT 26: Skeletones, Ska Aficonados, Mad Bomber Society

THE REV

10030-102 Street, 423-7820

THU 17: the Killjongs, Kung Fu Grip, Hyperspyche

FRI 18: Drool, Pelt, guests

SAT 19: Big Rude Jake, guests

SAT 26: the Mahones

MON 28: the Bloodhound Gang

THE ROOST

Private Member's Club, 10345-104 St,

426-3150

every MON, THU-SAT: DJ Lock-Her-Up

every WED & SUN: DJ Alvaro

every TUE & SAT: DJ Brian

BLUES & ROOTS

ALLENDALE STEAK & PIZZA

6306-106 Street, 437-7777

every SAT: Rob Taylor

BLUES ON WHITE

10329-82 Avenue, 439-5058

every SAT aft: Blues Jam

THU 17-SAT 19: Auntie Kate

SUN 20: Paradox vs the Rob Taylor Band

MON 21-SAT 26: Tacey Ride

SUN 27: Blue Mob vs the Luggage Monkeys

BRANDY'S BLUES BAR

10375-59 Avenue, 988-5455

every FRI-SAT: Strictly Blues Jam

C-WEEDS

11733-78 Street, 479-8700

every MON: Stormy Monday Blues Jam

with the Rough & Ready Billy Joe Green Band

CHURCHILL SQUARE

Downtown Edmonton

SUN 20: CJRS Roots Stage: Grass Routes,

LosCominantes, David Shepherd, Robert

Walsh, Ulisse Scogna, Wendy McNeill,

Maybellines

CITY MEDIA CLUB

6005-103 Street, 433-5183

FRI 18: Third From the Truth

THU 24: Giant Sand, Old Reliable

SAT 26: Folk Fest Function

CLUB KACHESHA

10816-95 Street, 425-5338

every SUN: Jammin' & Madness (Open Jam)

CORR'S

10407-82 Avenue, 433-1969

every SUN: Acoustic Open Stage with Joe

Birede & Toni-Rae

CRAZY FOX

5552 Calgary Trail South, 414-6340

every THU: Open Stage Jam Wendy

McNeill

THE DARK CAMEL ALE YARD

8230-103 St, 414-6485

THU 17-SAT 19: Too Funky

TUE 22-WED 23: Tom Sterling's Flashback

Review

EATON CENTRE

Eaton's Centre, Downtown, 458-5587

SAT 19: VOCE, 1:30 p.m.

SAT 26: VOCE, 1:30 p.m.

FATHOTZ

6104-104 Street, 437-3633

every WED: Rob Taylor Band Open Jam

GASOLINE ALLEY

10993-124 Street, 448-0181

every SUN: Blues Jam with Billy Joe Green

and the Rough and Ready Band

FRI 18-SAT 19: Next Exit Live

FRI 25-SAT 26: Jupiter Crash

HELLENIC CENTRE

10450-116 St, 487-4553,

478-9715

SAT 26: Talko

HERITAGE AMPHITHEATRE

Hawrelak Park, 496-7275

MON 28: Nathan & the Zydeco Cha Chas

THU 31: Gary Fjellgaard

LA HABANA

10238-104 Street, 424-5939

FRI 18-SAT 19: Los Caminantes

LUNAR BLITZ

10805-105 Avenue, 420-0200

every TUE: Acoustic Open Stage

THU 17: Acoustic Folk & Blues Jam, hosted

by Back Door Bob

FRI 18-SAT 19: XII House, Ants on a Log

MICKY FINN'S

2 Flr, 10511A-82 Avenue, 439-9852

every SUN: Open Stage Hosted by Everett

LaRo

MISTY ON WHITE

104588-82 Avenue, 433-3512

every MON: Open Stage

PARISH HALL

Christ Church Anglican, 12116-102 Ave,

488-6649

FRI 25: Open stage, host Bob Adamson

Updown Folk Club

REGAL'S

10025 Jasper Avenue, 990-1212

every THU: Blues Jam hosted by Rob & Pops

SABANA'S

10158-97 Avenue, River Valley, 421-8904

every WED: Folk Open Stage Hosted by

Brian Gregg

SECOND CUP 14TH STREET

8902-149 Street, 481-1238

FRI 18: David Shepherd

SECOND CUP JASPER AVE

11210 Jasper Ave, 421-4480

SAT 19: David Shepherd

SECOND CUP WHITE AVE

10402-82 Ave, 439-8097

TUE 22: Helen Nolan

SIDETRACK CAFE

10333-112 Street, 421-1326

THU 17: Tarig Abubakar & the Afro

Nubians

FRI 18: the Craft, Tilo Paiz & Band Amistad

SAT 19: Hurricane & the Twisters

MON 21: Open stage with Painting Daisies

TUE 22: Jeff Hendrick Group

WED 23: Shoofigenics, Painting Daisies

THU 24: The Dead Reckoners

FRI 25: Alvin Youngblood Hart, Hot

Cottage

SAT 26: Feeding Like Butterflies

SUGARBOWL SOUTH

10922-88 Avenue, 433-8369

SAT 19: Big Day

SAT 26: Ants on a Log

TERRACE INN

Breakfast, 458-5587

THU 24: VOCE

COUNTRY

BLACK DOG

10425-82 Avenue, 439-1082

SAT 19 aft: the Corn Sisters

C-WEEDS

11733-78 Street, 479-8700

every WED: Talent Search

every SAT aft: Open Stage Jam

CONVENTION CENTRE</

FRI 18-SAT 19: Blackjax SEC
THU 24: Showcase, Mykal Ammar
FRI 25-SAT 26: The Jones

RED'S
WEM, 481-6420
every THU-SAT: Red's Rebels
WED 23: the Earthtones

ROCK CENTRAL STATION
Kingsway Inn, 10812 Kingsway Ave,
479-4266
every SUN: Jam Night

ROSE BOWL DOWNTOWN
10111-117 Street, 482-5152
every SUN: Jam
SAT 19: Tom Sterling's Flashback Review

ROSEBOWL OTTEWELL
Ottewell Square, 6108-90 Avenue, 465-4761
every WED: Open Stage

THUNDERDOME
9920-62 Avenue, 433-3663
WED 23: Headpins, Toronto

WAVELENGTHS BAR
18228-89 Avenue, 487-5101
FRI 18-SAT 19: the KGB

TAC'S PLACE
9855-76 Avenue, 439-1901
every TUE & FRI: Open Jam

JAZZ

ABBEY GLEN PARK
102 Street & Jasper Ave, 424-4085
THU 24: George Hayden Trio, 11:45 am-1:15 pm

BEAVER HILLS HOUSE PARK
105 Street & Jasper Ave, 424-4085
FRI 25: Bob Cairns Trio

BLACK DOGS
10425-82 Avenue, 439-1082
every SUN: Root Down-Live Acid Jazz
WED 23: Gangsta Cocktail Party, Maracujah

EDMONTON QUEEN
Rafter's Landing, 424-2628
every SAT-SUN brunch: Peter & Mary every
SUN-THU: Dixie, New Orleans
every FRI-SAT: Darrell Barr & the Rafter's,
Dixie Jazz
MON 21: Special Blues Cruise: Hurricane &
the Twisters

FARGOES
10307-82 Avenue, 433-4526
every WED: Live Jazz

HERITAGE AMPHITHEATRE
Hawrelak Park, 496-7275

SUN 20: PJ Perry & the Ladies of Jazz, 2 pm
THU 24: Tim Tamashiro, Colorifics, 7 pm
MON 28: Nathan & the Zydeco Cha Chas,
7 pm

LA BONDI
Crowne Plaza, 10111 Bellamy Hill, 428-6611
every THU-SAT: John Fisher & Johanna
Sillanpaa

MIMA'S
10139-124 Street, 482-3531
FRI 18-SAT 19: Andrew Glover

TANDEM SUITE
10203-86 Avenue, 432-0428
every TUE: Open jazz Jam

LOCAL PUBS

LION'S HEAD PUB
4440 Calgary Trail, 437-6010
every SUN: Square Dog Jams
THU 17-SAT 19: Darin Ruff
MON 21-SAT 26: Klay Tate
MON 28-SAT 31: Leigh Friesen

OLD SCOTIA CAFE
10331-82 Avenue, 432-7560
FRI 18-SAT 19: Steve Ray Johnson

KARAOKE

HAN-U
4249-23 Avenue, 461-2244
every THU & SAT: Karaoke

HEADJOLAS LOUNGE
5017-50 Street, 929-5515
every FRI: Karaoke

BILLY BOB'S
Continental Inn, 16625 Stony Plain Rd, 484-7751
every TUE: Karaoke

BLIND DUCK
10416-118 Avenue, 479-7193
every TUE: Karaoke

BLUE QUILL
326 Saddleback Road, 434-3124
every SAT: Karaoke

BULLER WEST
15120 Stony Plain Road, 484-6589
every SUN: Karaoke Contest
every TUE-SAT: Karaoke

CHICAGO JOE'S
11405-95 Street, 479-4040
every THU: Karaoke

CHRISTOPHER'S
86 Street & Millbourne Road,
433-5794

every TUE: Karaoke

CLIFF CLAYWIN'S
9710-105 Street, 424-1614
every FRI: Fantastic Karaoke

CROWN & DEERY
Neighborhood Inn, 13103-Fort Rd,
478-2971
every TUE: Karaoke

DANNY HACKMAN'S
89 Street & 28 Avenue, 469-4433
every TUE: Karaoke

DOG & DUCK PUB WEST
180 Mayfield Common, 489-7766
every THU & SUN: Karaoke

FRANKIE Y'S
3046-106 Street, 437-1887
every WED & FRI: Karaoke

GAS PUMP
114 Street & 102 Avenue, 488-4843
every TUE-WED: Goofy Gord & Pretty
Pauline's Karaoke Show

HIO LOUNGE
10044-82 Avenue, 433-5794
every SUN: Karaoke

KERGAN'S PUB
34 Avenue & 99 Street, 435-4065
every FRI: Karaoke

LIBERTY LOUNGE
5104-93 Street, 434-4484
every SAT: Karaoke

MARIO'S
4990-92 Avenue, 466-8652
every FRI: Karaoke

OLLIE'S
9945-50 Street, 466-3232
every MON & FRI: Karaoke

ROSE BOWL DOWNTOWN
10111-117 Street, 482-5152
every WED: Karaoke

ROSE BOWL OTTEWELL
6108-90 Avenue, 465-4761
every THU: Karaoke

ROBIE'S
10604-101 Street, 423-3499
every WED-SAT: Karaoke

SHAKESPEAR'S
10306-112 Street, Upstairs, 429-7234
every SUN: Karaoke

SNA-NA-NA
10123-112 St., 423-3838
every MON: Karaoke

SPORTSMAN'S
145, 8170-50 Street, 462-6565
every TUE: Karaoke

WILD HORSE SALOON
Continental Inn, 16625 Stony Plain Road,
484-7751
every MON, SUN: Karaoke

WILD WEST
12912-50 Street, 476-3388
every TUE: Karaoke

WINDMILL
101 Millbourne Mall, 462-6515
every SUN: Karaoke

LIVE COMEDY

EDMONTON STREET PERFORMER'S FESTIVAL
Various Venues, 425-5762
THU 17-SAT 19: the Best in On and Off
the Street Entertainment

RED'S
WEM, 481-6420
every FRI: Atomic Improv

RODTRACK CAFE
10333-112 Street, 421-1326
every SUN: Variety Night

TUC TUCS
WEM, 481-9926
THU 17-SAT 19: Kelly Dixon, Ian Bagg,
Andrew Grose
THU 24-SAT 26: Hypnotist Marc Savard

CLUB 1A
Leauc, 5705-50 Street, 986-4018
every MON, WED-SAT: DJ Stretch

GREENHOUSE
13103 Fort Road,
472-9898
every WED: Chris Knight from Power 92
every THU: Ladies Night

KAOS
8770-179 St, 2554 West Edmonton Mall,
486-KAOS
every FRI: High Frequency; every SAT Total
Kaos

KINGS KNIGHT PUB
9221-34 Avenue, 433-2599
every THU: the Bear's Sled Dog Hosts
Canadian Rocks Thursdays

ODIE
11725B Jasper Avenue, 488-0235
every MON: Morbid Mon with DJ Cryptic
Calvin
every TUE: DJ Ian Toxicated and DJ CD
Skips
every WED: Dangerous Curves Lingerie
Show
every THU: 80's Retro with DJ Spiderman
and DJ Spin Doctor
every FRI-SAT: DJ Ian Toxicated and DJ
Spin Doctor
every SUN: DJ Ian Toxicated and DJ CD
Skips

RED'S
WEM, 481-6420
every SUN-WED: Kenny K's Sounds of the
Past & Present

ROCK CENTRAL STATION
Kingsway Inn, 10812 Kingsway Ave,
479-4266
every SUN: Jam Night

ROOST
Private Member's Club, 10345-104 St,
426-3150
every MON, THU-SAT: DJ Lock-Her-Up
every WED & SUN: DJ Alvaro
every TUE & SAT: DJ Brian

SHAKESPEAR'S
10306-112 Street, Upstairs,
429-7234
every FRI: Women Only
every TUE: Blind Draw Darts Jiney

SPORTSMAN'S CLUB
5706-75 Street, 413-8333
every Night: Dancing with DJ G

WILD WEST
12912-50 Street, 476-3388
every THU: Free Dancing Lessons

Highlights

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

THU JULY 17

EDMONTON STREET PERFORMER'S FESTIVAL HIGHLIGHTS

Sir Winston Churchill Sq, 425-5162
Juggler extraordinaire the Butterfly Man.
Times: 1:45-2:30pm, 4:15-5:15pm, 7:00-7:50pm
Admission: free—bring your loonies to show support for the artists

LATE NIGHT MADNESS
MacIab Stage,
Citadel Theatre, 425-5162
A three-show series that explore the weird, wonderful and unnerving imaginations of street performers. (Not recommended for children.)
Time: 10 p.m.;
Tix: \$10, or 5 for \$40

PAM TILLIS IN CONCERT
Coliseum, 451-8000
With Paul Brandt and Jason McCoy
Time: 7:30 pm; Tix: \$29.50

KLONDIKE DAYS PARADE
Downtown Edmonton
Time: starts 9:30 AM

FRI JULY 18

EDMONTON STREET PERFORMER'S FESTIVAL HIGHLIGHTS

425-5162
BEAVER HILLS HOUSE PARK, 105 Street & Jasper Avenue,
Higlibigby, a yo-yo artist from Denver.
Admission: free—bring your loonies to show support for the artists

ABBEY GLEN PARK, 102 Street & Jasper Avenue,
Opera singer Lea Brown.
Admission: free—bring your loonies to show support for the artists

LATE NIGHT MADNESS
MacIab Stage,
Citadel Theatre, 425-5162
A three-show series that explore the weird, wonderful and unnerving imaginations of street performers. (Not recommended for children.)

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Time: 10 p.m.;
Tix: \$10, or 5 for \$40

SAT JULY 19

EDMONTON STREET PERFORMER'S FESTIVAL HIGHLIGHTS

LATE NIGHT MADNESS
MacIab Stage,
Citadel Theatre, 425-5162
A three-show series that explore the weird, wonderful and unnerving imaginations of street performers. (Not recommended for children.)
Time: 10 p.m.;
Tix: \$10, or 5 for \$40

METROPOLIS
PUBLIC DOMAIN, 10167-112 St, 423-7860, (all ages)
CORE, 10145-104 St, 420-6811, (all ages)
NEW CITY LIQUID LOUNGE, 10160-112 St.
A shuttle bus service between three locations: A Foodbank fundraiser with live performance by Sensei and Brainhaus
Time: 10 PM; (All ages at Public Domain and Core)
Tix: \$15 Adv., \$18 at door

SUN JULY 20

PJ PERRY & THE LADIES OF JAZZ
Heritage Amphitheatre, William Hawrelak Park, 496-7275
Juno Award winner PJ Perry hosts an afternoon featuring some of Edmonton's finest female vocalists.
Time: 2 p.m.;
Tix: \$6 Adults, \$5 Students & Seniors

CJSR ROOTS STAGE
Churchill Sq., Downtown Edmonton
Live music by: Grass Routes, LosCominantes, David Shepherd, Robert Walsh, Ulise Scenna, Wendy McNeill, Maybellines. Also performances by the Pioneer Polish Dance Ensemble.
Time: 1-7 p.m.;
Tix: No admission -

WED JULY 23

HEADLINES
Thunderdome, 9920-62 Avenue, 433-3663
'80s Can-con heavy metal meisters stage reunion tour.
Time: Doors, 6 p.m., show, 9 p.m.;
Tix: \$7.95 adv, \$9.95 day of show

THU JULY 24

TIM TAMASHIRO
HERITAGE AMPHITHEATRE,
Hawrelak Park, 496-7275
A club lounge outside featuring Tim Tamashiro and Vancouver's the Colorifics.
Time: 7 p.m.;
Tix: \$6 Adults; \$5 Students & Seniors

Anthems For The Sun
at Acacia Hall
10433 - 83 Ave.
July 18, doors 8pm
For Information Call David at 470-7455

Hosted by:
Nonfiction
Et
The Bread & Water Band
Licensed Event

\$5.00

Advance Tickets:
Blackbird & Myozuki
True North Hippy Co.

THE GOOD THE BAD AND THE UGLY

BLACKEN FUZZGUN FAT MAN'S BELLY

THURSDAY JULY 24

DOORS 8:30 PM

the rev

Big Rock 10030-102 ST. INFO: 423-7820



It's Exactly What's Going On Out There

E-town Live

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

GALLERIES — SHOWS OPENING/ EVENTS/HAPPENINGS

EDMONTON ART GALLERY
2 Sir Winston Churchill Sq.
422-6223

INKED! AN EVENING AT THE EAG FOR THE TATTOOED AND TATTOOING: A celebration, begins with a presentation by tattoo artist Lyle Tuttle. THU, July 31.

MARQUET HOUSE GALLERY
3rd Floor, 10215-112 St.
426-4180

LEGENDARY MONUMENTS: Works by Phil Sheil, July 17-Aug 16. Opening reception, THU, July 17, 7:30 PM-10 PM.

LATITUDE 53
10137-104 St. 423-5353

SURROUNDED IN LEGEND & MYTH: Large figurative sculptures by Joe Ventura. July 17-Aug 9. Opening reception THU, July 17, 8 PM. Artist talk SAT, July 19, 2 PM.

***ROUND TABLE DISCUSSIONS:** FRI, 18, 8 PM. WED, 23, 8 PM. *Register.

WHYTE AVENUE ART WALK '97
100 St.-109 St. Old Strathcona area.
432-0240, 439-4883

Visual artists painting art and exhibiting their work in front of participating Whyte Avenue and area merchants. July 18-20 & July 25-27.

ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY
10106-124 St. 488-6611,
488-5900

SYMBOL OF QUALITY EXHIBITION: An exhibition of the first 19 craft artists officially recognized for their high degree of creativity and craftsmanship. 'til Aug 30.

Discovery Gallery:

RAKU BY CYNTHIA TANG-YEH: Unique asymmetrical clay works inspired by Japanese raku. Until July 31.

ARNDT GALLERY
215-6 Carnegie Dr. Campbell Business Park.
St. Albert, 419-2676

CARTOON EXHIBITION: by Michael V. Tkacz. R. ANGELO MARINO L.E. Sports figures, prints.

ARTISTICALLY SPEAKING ART STUDIO
Callingwood Sq. 6717-177 St.
487-6559

Paintings and sculptures by Jean Birnie.

THE ARTISTS MARKET PLACE
Westmont Shopping Centre, 111 Ave.
Groat Rd. 908-0320

RYAN EDGAR: New abstracts celebrating color. Until July 25.

ASH STREET GALLERY
913 Ash Street, Sherwood Park,
467-7356

Members of Art Society of Strathcona County. THU-SAT, until end of Aug

BRANCLAW
10403-124 St.
482-1204

Silvia Armeni, Dennis Bruce, Fred McDonald, Nonell Platter, Christine Noel, Daphne Odjig and Roy Thomas. New northwest coast prints, jewellery and crafts.

149th Street
Friday, July 18
David Shepard
8902 - 149 Street
481-1238

Jasper Avenue
Saturday, July 19
David Shepard
11210 - Jasper Avenue
421-4480

Whyte Avenue
Tuesday, July 22
Helen Nolan
10402 - 82 Avenue
439-8097

WHERE THE WORLD STOPS
FOR JUST A SECOND...

BRUCE PEEL LIBRARY
Rutherford South, U of A. 492-3261
<http://www.ualberta.ca/~eyerhyme/>

WORDSOUNDZ & EYE RHYMES: EyeRhymes, a multi-disciplinary, international conference on Visual Poetry. Until Aug 15.

WUSTRA-SHET
12310 Jasper Ave.
482-2854.

Gallery artists. Thru summer.

DOUGLAS DUELL
10332-124 St.
488-4445

Featuring gallery artists.

EAGLE ONE GALLERY
202, 9644-54 Ave.
435-5384

Betty Hurley MacDonald, & Andrea Zalme. Thru July.

EDMONTON ART GALLERY
2 Sir Winston Churchill Sq.
422-6223

PIERCED HEARTS AND TRUE LOVE—A CENTURY OF DRAWINGS FOR TATTOOS: "Flash" by 80 international artists, elements of local tattoo culture; tools of the trade and flash loaned by local tattoo studios, a wall of fame for stories and photos of individuals first tattoos, tattooed gallery attendees to discuss aspects of tattoo culture. Until Sept 1.

THE POOLE FOUNDATION GIFT: A new Permanent Collection Exhibition. A survey of Canadian art from the early 1800s to present. Curator: Bruce Grenville. Ongoing.

CHILDREN'S GALLERY: DEAD DUCKS? THE STORY ON STILL LIFE: Things that kids can use to explore and create still life. Until Jan 4.

The Art Rental and Sales Gallery, 2 Sir Winston Churchill Sq. 429-1232

SUMMER SALON: View the latest arrivals to the Art Rental Program.

FAE GALLERY
U of A. 1-1 Fine Arts Bldg. 112 St. 89 Ave.
492-2081

SPRING SESSION SHOW: Works by students in spring session courses, drawing, photography, painting, book arts, sculpture. Until Aug 10.

THE FRINGE GALLERY
BSMT, 10516 Whyte Ave.
432-0240

ECHOES: Mixed media works by Fiona Porwood. Thru July.

THE FRONT
12312 Jasper Ave.
488-2952

New water color and oil landscape paintings by Lynn Plindl. Until July 31.

GALLERY DE JONGE
27022A Highway 16, Spruce Grove,
962-9505

Group exhibition, gallery artists.

GALERIE WOLFFEN
<http://www.wolffengart.ca>

Exhibit on the Internet's World Wide Web.

GIORDANO GALLERY
208 Empire Bldg, 10080 Jasper Ave.
429-5066

Gallery artists. By appt. only for July & Aug.

IMI GALLERY
10624-82 Ave.
433-6834

Water colors by Carol Hama. Carol will be present for the Whyte Avenue Art Walk on July 18, 19 & 20, July 18-24.

INDIGO PRINT AND PAPERWORKS
12214 Jasper Ave.
452-2208

TEMPE SUITE: A PRINT SHOW: Part II: Prints done by teachers and graduates of the master's program in Printmaking at the Arizona State University. Until July 31.

IRON AGE
Bonnie Doon Shopping Centre,
914-3911

Featuring nine local designers.

JAKE'S GALLERY & PICTURE FRAMING
10145-104 St. Main & 2nd Fl. 426-4649

ABORIGINAL ART SHOW: Until Aug 1.

KAMENA GALLERY I
7510-82 Ave. 944-9497

SPRING COLORS: Student artists. New Prints by Vivian Thierfelder.

MANIFESTO—CULTURE COUNTER
10043-102 St. 423-7901

CARMINA BURANA: A lusty medieval vision seen through post-modern eyes, based on interpretations from Carmina Burana. Until Aug 1.

MCMELEN GALLERY
U of A Hospital, 9440-112 St. 492-4211

SEARCH FOR SERENITY—FIVE ARTISTS FROM EDMONTON: Recent work by Barbara Atkins, Judy Hamilton, Joanne Moore, Barbara Paterson, and Jermaine Wunderly. Until Aug 29.

MUSEUM/EDMONTON HEALTH CENTRE
16940-87 Ave.
484-8811, ext. 6475

Prints from the archives of SNAP. An educational show—What Is a Print? Until Sept 8.

DUAL REALITIES: Monotypes by Sophia Podryhuk-Shaw. July 21-Sept 15.

MUTANT CONSERVATORY
9626-96A St. 496-8755

Underwater photographs of flower petals. Thru July.

OPFERTHAUSEN
5411-51 St. Stony Plain, 963-2777

FOLK ART SHOW: Various artists, mixed media works. Until July 28.

Gallery Restaurant

Terry Gregorashuk, acrylic paintings. Until Aug 10.

ORIGINAL ART GALLERY
Grandin Hall, 22 Sir Winston Churchill Ave.
St. Albert, 460-4324

All Member Painting Exhibition. 'til Aug 2.

PROFILES GALLERY
110 Grandin Park Plaza, 22 Sir Winston Churchill Ave. St. Albert, 460-4310

WEDDING=IMMARRIAGE=RELATIONSHIP: Weddings, a recurring image in these paintings by Chris Saruk Reid—the bride represents an archetype of feminine experience. Until Aug 2.

BOWLER AND COMPANY LTD.
Coopers & Lybrand Tower, Mezz. Level, 10130-103 St. 426-4055

ALBERTA GLASS EXHIBITION: The Works. Visions by Mark Gibeau, Jason Norton, Barbara Rumberger, Susan Gottselig, Brian Kelk, Darren Petersen, Al Gott, Also Stained glass sculptures by Judy Wood; carved and by Roland & Jason Vogel. Thru July.

Oxford Tower, 10235-101 St

Acrylics by John Freeman. Thru July.

Westin Hotel, The Pradera, 10135-100 St

Pastel Paintings by Audrey Pfannmuller. Thru July.

SCOTT GALLERY
10411-124 St. 488-3619

Gallery artists: Dick Der, Doug Haymes, 'Nurko Kiamura, Audrey Watson, Jerry Gawlak, new works by Pat Service, and new to the gallery Ade Knower.

SNAP POINT GALLERY
10137-104, back of Latitude 53, 423-1492

SEVEN CONTEMPORARY JAPANESE PRINT ARTISTS: An international exhibition, artists Noriko Fuse, Doichi Kiyono, Keiko Nakamura, Matsura Takayuki, Kato Hao, Akiko Taniguchi, Michiko Suzuki. 'til Aug 9.

STRATHCONA PLACE ART GALLERY
10831 University Ave. 433-5807

Featuring works of the Centre's instructors of the Arts and crafts classes. Floral, landscape and portrait a variety of mediums, pottery, rug hooking, weaving, tatting, greeting cards sewing, quilting and woodworking. Until August 1.

SPECIAL T-GALLERY
284 Saddleback Rd. 437-1192

Group show of Alberta artists. 'til Aug 30.

TAP NIKKOOGS GALLERY
139-15333 Castle Downs Rd. Lake Beaumaris Hall, 413-0147

Featuring Song Birds by Gina Christofferson and water colors by Jim Sha.

VANDERLIEU
10344-134 St. 452-0286

WINSPEAR SERIES: Paintings inspired by Philip Darragh's major commissioned work for the Francis Winspear Centre for Music. Until July 28.

WEST END
12308 Jasper Ave. 488-4892

ALBERTA LANDSCAPES: by Bill Duma, WH Webb, Brent Laycock, Sylvain Voyer and Jim Stokes. Soapstone sculpture by Stewart Steinhauer. Until July 31.

ZIEGLER HUGHES GALLERY (FORMERLY BERENDYFFIT)
9860-90 Ave. 433-0388

Larry Andreoff's charming and evocative portraits, capture the physical characteristics, personality and spirit of his subjects. Until July 22.

CRAFT SHOWS

UCWLC ARTS AND CRAFTS MUSEUM
10825-97 St. Lower fl of St Joseph's Cathedral.

Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

MUSEUMS/DISPLAYS

ALBERTA AVIATION MUSEUM
11410 Kingsway Ave. 453-1078

Aircraft on display and under restoration. Civil and military aviation history; library and gift shop.

ALBERTA RAILWAY MUSEUM
24215-34 St. 427-6229

Housed in the railway station built at St Albert in 1909.

HISTRO WEIR
8711-82 Ave. 468-6983.

www.ouest.com/reportage

CANADA'S AVIATION HALL OF FAME
Reynolds Alberta Museum, Hwy 13, 361-1351

A tribute to the people who pioneered and advanced aviation in Canada.

60's a Go-Go. Until Jan 18.

CITY HALL
Sir Winston Churchill Sq., City Rm.
496-8256

1997 Corporate Display now on view.

Display of HUI: Our Twin City >Ongoing.

Tornado 10th Anniversary display of emergency preparedness. Until Aug 2.

Alberta Photographic Society. Until July 23.

DEVONIAN BOTANIC GARDEN
5 km North on Hwy 60, 987-3054

Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

STRAWBERRY FESTIVAL & TASTING: SUN July 20, 12-6 PM

EDMONTON PUBLIC SCHOOLS ARCHIVE & MUSEUM
McKay Ave Sch. 10425-99 Ave. 422-1970

THE EDMONTON SCHOOLBOYS BAND (1036-1969)

EDMONTON SPACE & SCIENCE CENTRE
451-3344

IMAX Theatre; Margaret Zeidler Star Theatre; Exhibit Galleries; live science demonstrations.

FOOT EDMONTON PARK
South Edm. Quessnell Bridge, West of Whitesmud Park. 496-8787, 496-6977

Step into the fur trade era in the 1846 Hudson's Bay Fort, explore a frontier town on 1885 St. a brand-new city on 1905 St. THU 17-SAT 26: Pancake Breakfasts SAT 19-SUN 20: Frontier Festival

JOHN WALTER MUSEUM
Kinsmen Pl. 9100 Waterdale Hill, 496-4852

TIMBER TO TOWNSHIPS: John Walter and the lumber industry at the turn of the century. Until Sept 28.

SUN 20: Klondike Days Brunch, 10 AM-1 PM.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE
N. Legislature Grounds, PDWY, 422-3982

Visit Alberta's premier architectural attraction.

MUSE HERITAGE MUSEUM
St. Albert Pl. 5 St. Anne St. St. Albert, 459-1528

LOOKING BACK...ST. ALBERT IN THE 1920S: What St. Albert was like in the summer during the 1920s. How big was the community? Who lived in St. Albert? What did families and children do for entertainment during the summer? Until Aug 31.

SUPER SATURDAYS: 10 AM-2 PM for old fashioned fun in the "good old days", make crafts, speakers.

MUTANT CONSERVATORY
9626-96A St. 496-8755

SUMMER VIEW SHOW: Display of summer plants. Thru July.

OLD STRATHCONA MODEL AND TOY MUSEUM
8603-104 St. 433-4512

Paper replicas of historic sites, ships, planes, trains, birds.

PROVINCIAL MUSEUM OF ALBERTA
12845-102 Ave. 453-9131

Dig It! Science Circle. For young families. Weekends, 1-4 PM.

Goleby Spotlite:

Martyrdom: Strength of Spirit. SUN, July 20 & 27.

Main Feature Galleries

DIAMOND JENNESS: The work and life of Diamond Jenness, who worked in the Arctic and lived among the Copper Inuit from 1913-18. Until Sept 12.

MARTYR'S MIRROR: Video, photography, artifacts and literature tell the story of persecution suffered by early dissenters in Europe. July 20-Aug 20.

REYNOLDS-ALBERTA MUSEUM
Wetaskiwin, Highway 13, 1-800-661-4726.

Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

RUTHERFORD HOUSE
11153 Saskatchewan Dr. 427-3995

Costumed interpreters recreate daily household activities. Open daily.

>THU 24: Dial 'R' for Murder

SUN: 27: Sunday High Tea

Winter, noon - 5 PM, from Labour Day - May 15. Summer, 10 AM-6PM, from May 15 - Labour Day.

THE TELEPHONE HISTORICAL CENTRE
10437-83 Ave. 441-2077

Set in the original Old Strathcona Telephone Exchange Building (1912).

UKRAINIAN CULTURAL HERITAGE VILLAGE
25 Mins E. of Edmt. Hwy 16, 662-3640

This site tells the story of Ukrainian immigrants and the development of the Bloc Settlement in East Central Alberta from 1892-1930.

VALLEY 200
13315 Buena Vista Rd. 496-6911

Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM daily

THEATRE

FATTY'S BIG SHOW

Varscona Theatre, 10329-83 Ave. 433-3399

Written and directed by Stewart Lemoine. Sequel to Teatro Bambino's '96 Fringe Hit. Goes to College, the kids are puttin' on a show as the Elvishum College Dramatic Society presents novice playwright Fatty's premiere opus *The Spirit of the Times*. TUE & WED, 8 PM; SAT, 1 & 7 PM. Until Aug 2.

HEIST
Mayfield Dinner Theatre, 16615-109 Ave. 483-4051

Written by Wayne Tibbets & Ric Barr. A musical comedy. Robbery is committed with a big band beat and you can't tell the bad guys without a scorecard. Until Sept 7.

JOHNNY & POKI VARIETY HOUR
Varscona Theatre, 10329-83 Ave. 433-3399

Johnny Reno welcomes Poki Schvadar back from London. Every SAT night @ 11PM.

LUDICROUS PIE

Varscona Theatre, 10329-83 Ave. 433-3399

Playlets, vignettes and briefs written and directed by Stewart Lemoine. Until Aug 2.

THE CRAZY WOMAN: THE GAUNTLET: Two visits with the charmingly deranged: **THE GOOD FISH:** Fixine child care in the great outdoors. **VAGUE HARVEST:** Affecting story of a houseguest with an uneasy spirit among Belgians: **THE HOSTESS OF BELO HORIZONTE:** Social climbing and recriminations on the Eastern Plain of Brazil. THU, FRI, SUN, 8 PM; SAT 3 & 9 PM. Until Aug 7.

OVER THE RAINBOW
Jubilation Dinner Theatre, W.E.M., 484-2424

"This ain't Kansas Dorothy!" In today's hectic fast paced world, people don't have the time for each other like they used to. Meet three hard edged reporters all present at this banquet to get the story of their careers! We discover that each of our heroes has big problems, but no time to solve them. There's an accident, and now our friends are in a strange new land solving their problems, forming friendships, singing and dancing. Until Sept 6.

SAVE THE LAST DANCE FOR ME
Rutherford House, 11153 Saskatchewan Dr. 427-3995

It's 1942 and Miss Beulah Mae Briggs is hosting a fundraising dance at her convalescence home to raise money for the war effort. Guests sway to the big band sound of Jericho Stone and the Hopefuls Band, unaware that a murderer lurks in the crowd. TUES-THURS, 'til July 24.

BILLY SUE'S AND SUGGEST
Celebration Dinner Theatre, Neighborhood Inn, 448-9339

Young Dr. Old was concealing a mysterious foul smelling elixir and the brave Nurse Madge was still contemplating her doomed love affair. Britanny, the filthy rich Queen of Cover Up Cosmetics was suspiciously hiding her identity. Two interns were seeking fame and fortune. Until Aug 17.

TEMPTED, TRIED & TRUE
Waterdale Theatre, 10322-83 Ave. 439-2845

By Bill Johnson. Family show. Until July 26.

THEATRESPORTS
10329-83 Ave. 448-0695

Rapid Fire Theatre, explosive comedy improv at break-neck speed. Minty-fresh scenes and big-time jokes are created on the spot by world champion improvisers every week. FRI's @ 11 PM.

TWELFTH NIGHT

The Heritage Amphitheatre, Hawrelak Park, 425-8086

Presented by Free Will Players. Shakespeare-in-the-park. Shakespeare's hilarious comedy. Journey to the yacht club of modern day Illyria. Can the heart-sick Orsino win the love of the grieving Olivia? Or will the fall for his manservant instead? Until July 19, Tues-Sun

TOO LOONIE TUESDAY—STRATUS
Heritage Amphitheatre, William Hawrelak Park. 496-7275

An interactive musical comedy, a funny and entertaining trip. TUE, July 22.

WEST SIDE STORY
Kaasa Theatre, lower level, Jubilee Auditorium, 11455-87 Ave. 432-9483

Stage Polaris. Musical based on a conception of Jerome Robbins, book by Arther Laurents, music by Leonard Bernstein, lyrics by Stephen Sondheim. The story of Romeo and Juliet moves to the contemporary slums of the inner city. Until July 27. Alternate days.

YOU'RE A GOOD MAN CHARLIE BROWN
Kaasa Theatre, lower level, Jubilee Auditorium, 11455-87 Ave. 432-9483

Stage Polaris. Based on the comic strip *Peanuts* by Charles M. Schultz, book, music and lyrics by Clark Gesner. Until July 26. Alternate days.

YUK YUKS
Bourbon Street, WEM, 481-9857

Variety Night every Wed.

DANCE

PHILIPPINE DANCE PERFORMANCE
City Hall, 496-8256

MON 21: the Philippine Barangay Society. 11:30 AM-12:30 PM

SPECIAL EVENTS

ALLEY KAT BREWING COMPANY
9929-69 Ave. 436-8922

Visit Edmonton's smallest micro brewery. See how Alley Kats' award winning craft beers are brewed. Taste Alley Kats' all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

CJSR FM88
Princess Theatre, 10337-82 Ave.
492-5244
SAT 26: CJSR's Fundraising Auction, noon

KLONDIKE DAYS
Edmonton
THU 17: Parade, downtown Edmonton, starts 9:30 AM
SUN 20: Klondike Promenade, Tea and goodies at City Hall, 11:30 am-7 pm. CJSR Roots Stage at Churchill Sq. 1-7 PM.

THE MAYOR'S KLONDIKE LUNCHEON

420-1757 **TIX**
FRI 18: 11:30-1:30, Tix 39.95, includes all charges.

MEALS ON WHEELS
1111-103 Ave
SAT 19: Annual Klondike Breakfast, 9-11 AM, entertainment, no charge donations accepted.

TORNADO 10TH ANNIVERSARY EVENTS
City Hall
SUN 27: experiences, music by the Salvation Army Band and Kopeckell Youth Choir, Ceremonial release of doves.
Heritage Park
THU 31: Experiences, commemoration, music by the Salvation Army Band, Charles Luck, guitarist, children's flower planting, 1:30-2:30 PM

SPORTS EVENTS

BASBALL
EDMONTON TRAPPERS
Telus Field, 10233-96 Ave.
429-2934

THU 17: Trappers vs Salt Lake Buzz, 7:05 PM
TUE 22-FRI 25: Trappers vs Col. Springs Sky Sox, 7:05 PM

CAPITAL RACEWAY
Hwy19 2 kms West of Hwy 2, 493-9000, ext.1218.

OVAL RACING: FRI 25-SAT 26: CAN-AM (ROUND ONE—NATIONAL SPRINT CAR CHAMPIONSHIP)
DRAG RACING: SAT 19-SUN 20: Pro Mod Invitational/Big Bucks Brackets

FOOTBALL
Edmonton Eskimos, Commonwealth Stadium, 448-ESKS

THU 17: Eskimo vs Montreal, 7:30 PM.
HORSE RACING
Northlands
MON > SUN: Simulcast racing

MEETINGS/LECTURES/WORKSHOPS

ALBERTA BICYCLING EDUCATORS
453-8518
Courses in advanced defensive cycling for adults.

ALBERTA COLLEGE CONSERVATORY OF MUSIC
10050 MacDonald Dr.
428-1851, Ext. 229.
JULY 21-25: Percussion Workshop II, ages 14-18; Workshop V, Drumming Circle, adult, teen, families.

BOYS & GIRLS CLUBS
Six Locations, 483-5599
weekly: Parent Talk-Talking to Your Children

CALDER LIBRARY
12522-132 Avenue,
496-7090

TUE 22: Introduction to the Edmonton FreeNet

CASTLEDOWNS LIBRARY
15333 Castledowns Road,
*496-1804

THU 24: Introduction to the Edmonton FreeNet *Pre-register

GRANT MACEWAN COMMUNITY COLLEGE
Jasper Place Campus,
100945-156 St,
497-4303

July 28-Aug 1: Workshop for guitar and bass players, all ages and abilities.
July 28-Aug 1: Working in Design—Mac Graphics for Teens

HARCOURT HOUSE GALLERY
10215-112 St,
*426-4180

Aug 5 & 7: Drawing Workshops, ages 12 > , *Pre-register
Aug 6 & 8: Drawing Workshops, ages 8-11, *Pre-register

INDIGO

12214 Jasper Ave, 452-2208
SAT 19-SUN 29: Creative Pulpwork
SAT 26: Japanese Bookbinding
SUN 27: Clam Shell Box

INTEGRATED DANCE AND EDUCATIONAL ARTS
Ballet North Studio, Sherbrooke Sch,
12245-131 St,
456-8070

Summer Dance and Visual Arts Camps for ages 5-15 yrs.
MARR-MAC DANCE AND THEATRE ARTS
86227-109 St,
434-9281

July 21-Aug 2: Summer Dance gallery '97, ballet, modern jazz dance, creative movement and musical theatre, 3- adult.

SNAP PRINT GALLERY
10137-104, back of Latitude 53,
423-1492

Snap offers courses in a variety of Printmaking techniques: Photo-etching, Lithography, Silkscreen, Relief.

STREET PERFORMERS FESTIVAL

Churchill Square, 425-5162
THU 17-FRI 18: Juggling workshops, 6-7 PM, all ages, equip provided.

SUBTEXT
*413-4284
Workshops on the 1st SUN each month
AUG 3: Summertime Blues, Indigo Dyeing of Fabric, *Pre-register.

TOASTMASTERS
City Hall, Heritage Room,
988-8563

every WED morn: Brush up on Your Public Speaking

VISUAL LINKS
200, 5041 Calgary Trail N,
413-3197

Meetings every WED's, 7:30-8:30 PM, 'How to make money on the Internet.'

LITERARY EVENTS

JOHN WALTER MUSEUM
Kinsmen Park, 9100 Walterdale Hill,
*496-4852

WED 23-SAT 26: Legend of the Yukon, *pre-register

MISTY ON WHYTE
104588-82 Ave,
433-3512

every SUN: Open Stage Poetry and Prose Readings

VARIETY

CAPILANO PARK
50 St Boat Launch,
496-2966

SAT 19: Voyageur Canoe Trip

EMILY MURPHY PAGE
*496-2966

SAT 26: Campfire Foolery, *pre-register

HERITAGE PARK
*496-7275
SUN 20: Walking Tour, 2-4 PM
*pre-register

JOHN WALTER MUSEUM
Kinsmen Park,
496-4852

SUN 20: Ice cream Sunday, 1-5 PM;
Klondike Days Brunch, 10 AM-1 PM

MILL CREEK
496-2966

SAT 19: Campfire Foolery, 8-10 PM.

PUBLIC DOMAIN
10155-112 St,
423-7860

SAT 26: The 2nd Annual Leather Fetish Affair

RED'S

WEM,
481-6420

every THU: Ladies Night
every FRI: Atomic Improv

RIVER VALLEY

Throughout the River Valley
Until Aug 29: River Valley Camps

RUGBY PARK
Tennis Court Bldg,
496-2966

TUE 22 & THU 24: Be An In-Line Skater, Intermediate/Advanced

SIDETRACK CAFE
10333-112 Street,
421-1326

every SUN: Variety Night

STREET PERFORMERS FESTIVAL
Downtown Edmonton,
425-5162

Until July 19: Nine day event on the streets of downtown Edmonton with six indoor variety performances.

MacIb Stage, Citadel Theatre,
425-5162 **TIX**

THU 17-SAT 19: Late Night Madness, 10 PM.

UNITED CYCLE

10323-78 Avenue,
496-7275

SAT 19: Quick Start, In-Line Skate Lesson

SAT 26: Quick Start, In-Line Skate Lesson

KIDS STUFF

CALDER LIBRARY
12522-132 Avenue,
496-7090

THU 17: Bubbles and Balloons

TUE 22: Oceans Away

THU 24: Science In Motion

CAPILANO LIBRARY
Capilano Mall, 98 Avenue & 50 St,
496-1802

THU 17: Sounds Like Fun * Pre-register

CASTLEDOWNS LIBRARY
15333 Castledowns Road,
496-1804

WED 22: Crime Hunters Inc.

EDMONTON ART GALLERY
2 Sir Winston Churchill Square, 422-6223

CHILDREN'S GALLERY: DEAD DUCKS? THE STORY ON STILL LIFE: Come make a work of art. Until Jan 4.

SUN 20: Veronica Allen of Sister's Inc, demonstrating temporary tattooing.

Infront of City Hall
> July 26: Visual Art for a Dollar.

FESTIVAL PLACE
100 Festival Way, Sherwood Park,
464-2852

July-Aug: Surfin' Wave, Summer Internet Classes, Junior Net for 6-11 yrs; Teen Net for 12-17 yrs.

HIGHLANDS LIBRARY

6710-118 Avenue,
*496-1806

THU 24: Bubbles & Balloons *Pre-register
IDLYWYDE LIBRARY
8310-88 Avenue,
*496-1808

MON 21: Bubbles & Balloons, *Pre-register
JASPER PLACE LIBRARY
9010-156 Street,
496-1810

every WED: Family Funtime. Until Aug 27

THU 24: Sounds Like Fun

LESLAND LIBRARY
6104-172 Street, 496-1871

FRI 18: Crime Hunters Inc. * Pre-register

FRI 25: Reader's Theatre

LONDONDERRY LIBRARY
Londonderry Hall,
496-1814

THU 17: Rediscover Insects

FRI 25: Crime Hunters Inc.

SPUCEWOOD
11555-95 St,
496-7099

Daily Until Aug. 16, Craft Table

SAT 19: Investigating Crime Scenes

SHAKESPEAR'S
10306-112 Street, 429-7234

SAT 26: Kids Day activities for parents and kids

STANLEY A MILNER LIBRARY
7 Sir Winston Churchill Square,
496-7000

every MON: Drop-in Daycare

FRI 18: Rediscover Insects. * Pre-register

MON 21: Science in Motion, *Pre-register

MILLWOODS LIBRARY
Millwoods Towne Centre, 496-1818

every WED: Storytime Fun

FRI 18: Color Your World, * Pre-register

TUE 22: Readers Theatre, * Pre-register

SOUTHEAST LIBRARY
Southgate Shopping Centre,
496-1822

every WED: Pre-School Storytime

Until Aug 20.

MON 21: sOUNDS LIKE FUN, * Pre-register

SPUCEWOOD LIBRARY
11555-95 Street, *496-7099

MON 28: Sounds Like Fun, * Pre-register

STRATHCONA LIBRARY
8331-104 Street,
*496-1828

FRI 18: Reader's Theatre

TUE 22: Color Your World, *Pre-register

WOODSCROFT BRANCH
13420-114 Ave, *496-1830

FRI 25: Color Your World, *Pre-register

FUTURE RELEASES

VARIOUS ARTISTS

Spawn OST - July 29

COLIN JAMES

National Steel - July 29

WHISKEYTOWN

Strangers Almanac - July 29

PANTERA

Official Live - July 29

- JUNKHOUSE

Fuzz - Aug. 12

FUTURE CONCERTS

ANOTHER ROADSIDE ATTRACTION

Camrose Exhibition Grounds - July 19

ALVIN YOUNGBLOOD HART • Sidetrack Cafe - July 25

KING COBB STEELIE • Rebar - July 25

MARILYN MANSON • Shaw Convention Ctr. - July 26

BLOODHOUND GANG • Rev - July 28

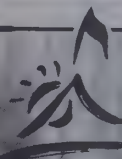
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EDMONTON WEST-9570 170TH ST 486-0930

EDMONTON NORTH-12660 137TH AVE 413-0600

EDMONTON SOUTH-3541 CALGARY TRAIL SOUTH 413-0550

EDMONTON DOWNTOWN-10309-109TH STREET 413-1580



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307, 10080 Jasper Avenue, T5J 1V9.
Ph. 426-1996 Fax: 426-2889

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Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words **FREE**, providing the ad is non-profit.

Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

ARTISTS TO ARTISTS

NEEDED: Musicians, Composers & the Industry Skilled; forming Co-operative / Consortium to aggressively record & market Alberta Talent to the World. Phone 457-3096 with name & phone number. The ARTISTS MARKETPLACE in Westmount Mall is seeking more artists who enjoy working in public.

Now accepting applications for displaying your work in our studio & gallery. New location. New ideas established Customers. Limited space available. Call 414-0548

Seeking individuals F&M interested in all arts. Bizarre humour 21+ Librarian Lastborn preferred. Call or suffer perpetual indecisiveness. Miki 483-0954

Movie parts! Extras, Lead, Ages 18-50 Essay contest \$25.00. Entry, include - reason why you deserve part & photo. Send to: 11806 - 12451 Edm AB. T5L 0Z5. Attn: G. Piche

Alberta Mural Artists & Sculptors
You are invited to submit your sketch for a mural and / or a free-standing sculpture for the town of stony plain's summer '97 mural projects. Deadline for submissions, June 27, 1997. Call Diane M. Harton 963-2151

ECCLECTIC INSTRUMENTAL BAND WITH RECORDING SEEKS INSPIRED FILMMAKER / EDITOR TO COLLABORATE ON MUCHMUSIC VIDEO. Call 468-1686

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ARTISTS TO ARTISTS

THE WHYTE AVENUE ART WALK 97 July 18-20 & July 25-27 This is a great opportunity for Edmonton to see visual artists at work and for visual artists to get exposure. We are looking for 100 painters to paint, sketch, and sell art on Whyte Ave for these two weekends. Art Walk 97 also includes a kick-off mixer on July 16 and a wind-up party July 20. Register @ The Paint Spot 10516 Whyte Ave or call @ 432-0240.

WRITERS!

Get your work on the air. Submit short pieces to CJSR c/o Verbal Sush Rm. 001, Students Union Building U of A. T6G 2J7

FAVA WORKSHOPS

Cynthia Roberts hosts Storyboarding for Low Budget Directors June 21, 1-5pm. \$40 Members, \$50 Nonmembers. Accepting resumes for intermediate level crew mentorship positions for a FAVA sponsored short film project. FAVA tours Saturdays at Noon. Call 429-1671 for more info

ARTIST STUDIOS

Non-profit organization looking for others to share office/gallery space. Call 424-0287

Space available to share, August 1 to January 1, 18' x 10'. Oriona Building (9722-102St.) \$70.00/month. Call 424-0287

Lathude 53 Society of Artists in the Great West Saddlery Bldg. Edm. Studios available. Reasonable rates. Printmaking facilities at SNAP for tenants. Leave message: Ph (403) 423-5353 or Fax (403) 424-9117.

Studio space available. Different sizes, access to freight elevator, printmaking and darkroom facilities 10137-104 St., Info ph 423-1492 (SNAP)

ARTIST WORKSHOPS

Creative Movement Improv Workshops by Bodyvoice. Explore movement from a different level. For info or to register for upcoming workshops, call 492-0770

ACUPUNCTURE

Allergies, nasal congestion, arthritis, numbness, skin problems, acne, eczema, psoriasis, stroke, insomnia, back and neck pain. 2nd generation acupuncturist, Martha 488-9426

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AUDITIONS

ACTORS (18-24) wanted for film shooting late July, early August. Call 942-2194

Looking for two experienced actors, one male (18-22 yrs) and one female (32-38 yrs) for the 18mm short dramatic film *No Problem* written/directed by Eva Colmers and produced by Helen Folkman. Auditions will be on July 11th and 12th. Call 436-0946

ATTENTION Actors/Singers! Celebrations Dinner Theatre is holding auditions. Phone 448-9339 for more info and to book a time

MUSICIANS AVAILABLE

Base Player available for weekly recreational Jam. Prefers R&B, light rock and country rock. Lots of experience, owns gear & can sing backup / harmony. Call 447-2754

Powerful Male Vocalist / Lyricist, Needs New Project Original Crazy Band in need of an energetic singer, call 438-1168 (say ham & cheese)

MUSICIAN SERVICES

REHEARSAL SPACE

Rehearsal space for rent. 24 hour access. Clean South Side location, good security. Call 439-1889

MUSICIANS WANTED

Complete band seeks 2nd vocalist/instr "classic grunge" & modern rock cover. Format: gigs. Call Hank at 469-1421 or Kimble at 468-1686

Old guys Wanted! Lead & Keyboard players for oldies / classic rock band. Vocals helpful. Let's have fun and gig! 462-9116

Versatile and Energetic guitarist with vocals needed for an established working duo. Steady pay for a groovy fun lover. Doug 439-0501

Edmonton's Hottest Folk Rock Band seeks 2nd guitarist with professional skills / attitude / equipment. Quality original / covers. In town gigs. Record CD in the year. 469-3528

Wanted: guitar player for a Van Halen Tribute. Kelly 421-9987

Recording contract with lead singer. Lead singer needs a band. Jenna 466-8900

Drummer needed immediately. Gigs booked; travel required. Jurgen 464-0309

Drummer & bassist seeking guitar player & a keyboard player; also seeking a male lead vocalist. Serious part-time gig. Local work only. Experienced players please. Call before 9:00 pm 461-0252

God do we ever need a bass player who appreciates weird downbeat music and who is possibly female and can maybe sing. Call Lester 454-0201

Vue Weekly Classifieds

Call 426-1996

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MUSICIANS WANTED

Jazz / Funk / Disco / Groove musicians wanted to form an instrumental band to play gigs. Shawn 458-1458

Bassist needed for original rock group must be dedicated & able to go full time this fall. Call Dan 460-5543

Looking for female drummer for FUN ass-kickin' heavy project. Influences like Korn and Pantera. Contact Shane 476-9308

Looking for musicians for open stage nights. Celtic styles preferred. Contact Shane 451-1118

Songwriters with (radio airplay friendly) pop rock tunes seek (a serious established band or a) young serious (and) experienced male or female vocalist for recording project. Call Richard at 963-2614 after 6pm

Needed: Auditioning female vocalist for ambient dance project (Enigma, Delerium, Sarah). Beauty, youth, positive, spiritual, talent, and commitment all essential. Record deal pending. Jon 472-2487

Female vocalist wanted for summer group project Call Paul 451-0659

Male Vocalist / Guitarist needed for industrial project. Pitchshifter, Fearfactory, KMFDM, NIN. Call Jon 472-2487

DRUMMER WANTED: For part-time, paying A-circuit cover band. Heavier Hits P.Jam, STP, Alice, Foo's 468-1686

DRUMMER REQUIRED. Have CD. New album recorded. Influences Downset, Bohzard, Helmet. Tour/monorail deal pending. Quality gear expected. 475-8615

Bassist/Drummer wanted for summer groove project. Call Paul - 451-0659

Mod Band seeks drummer. Influences: Who, Kinks, Jam & Beatles. Call Howe - 468-5382

Political Punk band needs singer. Info Good Riddance, Raised Fist. Call Derek at 430-7948 or 456-3268

Looking for heavily experienced lead guitar player with vocal capabilities. Also must be able to travel & have all gear. Gigs are booked. Kevin 437-1587

Looking for experienced drummer with equipment. Emphasis on experience. Must be able to travel. Standard Classic Rock material, over 160 gigs in last 3 years. Call Kevin 437-1587

Vocal / Front person for local rhythm & blues group part time on weekends. Edmonton and surrounding area. Call 481-0666 or cell 991-6889

Classical guitarist wanted for private function (Sept 97), casual setting. Call 466-5635

Seeking musicians / poets / entertainers for outside summer busking project. Only for fun. Call Switzer 473-0610

Slap base player seeking percussion programmer, DJS, Rappers, for recording project. Call Switzer 473-0610

MUSIC INSTRUCTION

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ANNOUNCEMENTS

Drug-Free Marshals are children who help create a drug free community. If you are between the ages of 6-14 you may enter the province-wide drug-free marshals contest by writing a song, designing a poster, writing an essay, or using your talents to show what you can do to create a drug-free community. Winners take a pledge to be drug-free and get an official drug-free marshals t-shirt. Contact Yvette Shank at the Church of Scientology for more information. (403) 425-3662

APARTMENTS FOR RENT

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Gibson Days '97

Avenue Guitars is pleased to announce the arrival of Gibson Days '97. For a limited time only, there will be over 60 legendary Gibson guitars on display, including many historic, limited production, and Custom Shop models. Also on hand will be instruments from Doboro, Tobias, and Epiphone. Don't miss this rare opportunity to view and perhaps own some of the finest instruments in the world.

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HE0717

People needed to assist with backstage work in our upcoming Fringe musical. For details, call 438-0746.

HE0702

Do you enjoy staying in hostels and meeting international travellers? Hostelling International is seeking enthusiastic individuals for: general cleaning, city tours from the Edmonton Int'l Hotel and public speaking to groups. Interested? Call Catherine Wilde at 432-7798.

HE0703

Work with a professional theater company! The Free Will Players are looking for volunteers to help with their annual Shakespeare in the Park production. For more information call Emily at 438-4728.

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Newcomers to Canada want help with integrating into our community by learning about life in Canada. Volunteers needed to share friendship, cross-cultural experience. No second language required. Call Host Program @ 424-3545.

HE0710

Canada world youth, International Women's exchange seeks host families for women August 8 to October 4. Would you like to be part of this interesting venture? Call Valerie Parr 432-1877. Bilingual stipend available.

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Show your EDMONTON PRIDE... VOLUNTEER TODAY!

Be a part of Edmonton's KLONDIKE Days FESTIVAL - one of the city's major events July 27-28! It's a great way to show your civic pride and to have LOADS OF FUN! As a volunteer, you'll have the opportunity to meet new friends and to have a hand in producing Edmonton's original Festival!

EKDA Volunteer Service Coordinator: 479-3500, ext. 33 CALL TODAY!

EDMONTON'S FOOD BANK requires VOLUNTEER DRIVERS

Edmonton's Food Bank requires volunteer drivers and sweepers from Monday to Saturday, 8:00 am to 2:00 pm. Essential: picking up food donations from grocery stores, fire halls and commercial donors. Must have a valid class 5 license with good driving skills. 25 years of age or older. Other positions needed: Receptionists, Refused Workers, Warehouse Assistants and Special Event Volunteers. Please phone Lorraine at 423-2133.

WEDDINGS

Saint Margaret's Anglican Church, Edmonton, AB, was the scene of the wedding of Shawna Leigh Robinson and William Jeremy Reed Tyerman, on Sat July 12, 1997 at 2:00 p.m., with Reverend Ed McNeill officiating. The bride was lovely in a white satin off-the-shoulder gown, adorned with pearls, sequins, and an over-skirt of tulle which formed her train. She was proudly walked down the aisle by her father. The groom looked handsome in his black cut away tuxedo. The Maid of honor and bridesmaid were dressed in stunning Royal blue satin. All the bouquets were of assorted roses. The couple's daughter was the flower girl. A reception and dance were held at the Ellerslie Rugby Club. The couple were blessed with many friends and relatives in attendance. Some came from as far as England and Ontario. The happy couple will honeymoon in Hawaii, and reside in Edmonton.

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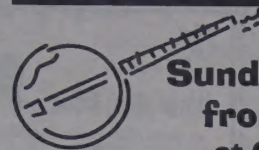
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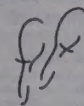
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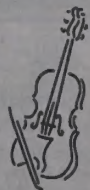
creating a melodious buzz from B.C. to his Edmonton hometown!

Robert Walsh

new blues from the leader of the Robert Walsh Band!

Uisce Sconna

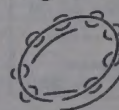
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Last looks

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Matthew Roeffler - 22, working professional, reformed romantic, and 100% certified Telepersonals user.

Della Martin - 20, university student, allergic to singles bars, and 100% genuine Telepersonals user.

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Women seeking Men

I'm a bright attractive, articulate, young woman. I have sincere morals, impressive standards. I know what & who it is that I want to spend time with. I'm hoping this man has a fabulous sense of humor, morals & standards such as myself, & hopefully he will have a touch of class. He should look just as good in a pair of glibby old jeans as he does in a three piece suit. If you enjoy the finer things in life & the meaning of being a gentleman then let's start something wonderful today. Box 8585.

I'm name is Trina. I'm 5' tall, 100 lbs. with long blonde hair & a very sensual body. I'm looking for a discreet relationship with someone nice. If you're interested, give me a call. Box 3482.

I'm a professionally employed single white woman, 32 yrs. old, 5'9" tall, with a very busy work schedule. I love rainy days, country music, dancing, long walks, long talks, sunsets, & early morning. I'm in search of my soul mate. I know who he should be. He has a great, if not he loves anything with the outdoors. He & understands what the words honesty & trust means. He understands that friendship is the basis of any good relationship. If this is you, box me back. Box 4516.

I'm 20 yrs. old, 5'4" tall, with waist long hair, looking for a little spice in my life. If you're interested, box me back. Box 8822.

I'm an attractive 29 yr. old, 5'4" tall, single, white female, with a slim to medium build, dark brown hair & brown eyes, & a great take pride in my appearance. I lead a very active life for now. There's a possibility of it leading to something further. I'm not in the bar scene or head games. Family & friends are very important to me. I love the outdoors. If you're 33-43 yrs. old, have a good head on your shoulders & want to know more, get back to me. Box 2053.

I'm name is Carol. I'm 5'6" tall, 145 lbs., & easygoing to get a long with. I enjoy hiking, camping, skiing, & all kinds of things. If you're interested & would like to know more, get back to me. Box 3151.

This is Bobby. I'm 20 yrs. old, 5'7" tall, 125 lbs., a Native, with long black hair & glasses & I'm considered pretty. I like spending time with my kids. I'm a social drinker & a smoker. I like music, & talking on the phone. If you're interested & would like to know more, box me back. Box 3312.

I'm name is Cheryl. I'm just a country kind of gal. I'm looking for a fun, loving, honest man who enjoys the fun of outdoor activities & country living. If you're interested in getting to know about one back. Box 9376.

I'm 35 yr. old, 5'7" tall, medium built, single mother of two, aged 7 & 9 yrs. old. I have long strawberry blonde hair with blue-green eyes. I'm a non-smoker & a light social drinker. I love the outdoors, camping, sports, coaching soccer, music, dancing, movies, & barbecues. I'm outgoing, & I love to laugh. I'm looking to meet a man 30-40 yrs. old, who would like to share some of my interests. Box 7182.

I'm looking for a nice person to play golf with, someone to teach me who has a little more experience. I'm in my mid 40's. I'm looking for a single, non-smoking, 30-40 yr. old, gentleman who's honest & sincere. If that sounds like you, please get back to me. Box 7387.

I'm name is Sherry. I'm 5'6" tall, 130 lbs. with medium blonde hair & green eyes. I love the country, animals, sun rises & sun sets, & moonlight nights. I'm honest, caring, kind & a little shy. I like bike riding, long walks, the outdoors, & reading. I'm just looking for that special someone to spend quality time with, who shares at least some of my interests. I'd like someone honest & caring, with a sense of humor, no problems with alcohol & who doesn't play head games. A man 5'9" tall, or taller with most of his hair. If you're interested, leave me a message. Box 5034.

I'm name is Brenda. I'd like to meet a single non-smoking professional, mature, romantic, affectionate, sensual & passionate. I'm looking for a good quality relationship with someone 30-40 yrs. I'm in my mid 40's, 5'11" tall, petite, with dark brown eyes & medium brown hair. I enjoy dining, music, dancing, golf, spending time with that special someone, & working out. If you're interested in the same things & would like to hear more, get back to me. Box 8225.

I consider myself to be down-to-earth, honest, trustworthy, reliable, outgoing, with a great sense of humor & a great smile. I enjoy outdoors, walks, golf, movies, travel & spending time with friends & family. My one & only guy would be sincere, honest, fun to be with, & have a great sense of humor. Get back to me. Box 2308.

I'm name is Katrina. I'm 21 yrs. old, 5'8" tall, 133 lbs. with red hair & green eyes. All I'm looking for right now, is friendship, going out for coffee, dancing, things like that. If you're into country music, or just going out to the bar, five me a shout. Box 2308.

I'm Shannon. Friendship is the foundation for any solid relationship. I'm 25 yrs. old, with olive skin & big green eyes & I have a daughter. I'm excited looking & as sweet as fresh strawberries in the morning dew. I'm looking for an unattached male who's personality is striking & who's goals are much like mine. If this sounds like you, box me back. Box 6579.

I'm name is Corey. I'm 26 yrs. old. I have a great personality, a great sense of humor. I like skiing. I'd like a long term relationship with a man with a sense of humor & a great personality. If you're interested, box me back. Box 6236.

I'm name is Linda. I'm an active, petite young 48 yr. old, who's I'm looking for someone who enjoys a variety of activities. Although my work & family bring a lot of happiness, I would like to have special someone in my life. Hopefully this person would be a best friend who enjoys hiking, camping, skiing, golfing, dancing & the arts. I would prefer a non-smoker, & a light social drinker. If you're interested, you can box me back. Box 5799.

I'm name is Donna. I'm new to the area & would like to meet some new people for casual dating. I have black hair, brown eyes & I'm 5'5" tall, with a medium build. I'm honest, sincere & I don't play mind games, so if you'd like to chat & get to know me, leave me a message. Box 9104.

I'm an ordinary every day, kind lady. I'm a hard-working, attractive woman in my 30's who owns her own home, has no children, has a good life, & good friends. I like to do many things, including curling up in front of the fireplace & reading a good book. I'm open to try new & different activities. I want to meet a lady like a lady. No swearing, drugs, kinky stuff or anything like that. Call Box 8324.

Men seeking Women

I'm name is Linda. I'm a single 32 yr. old, female interested in meeting a man 30-40 yrs. old, for a discreet encounter, preferably long term. I'm looking for someone, like me, seeking escapism in an exciting encounter with another passionate individual. I'm easy-going, & I like laughing, good conversation, romance, & although I haven't attained a perfect body yet, I'm active & enjoy life. I want intimacy but I'm not looking for a life partner. If interested, call Box 8382.

I'm name is Keith. I'm a single, white male, 23 yrs. old, 5'11" tall, 210 lbs. blue eyes & cute dimples. I love racquet sports, & all types of music, (except country). I love my job, and true. I'm looking for it is an indecent term relationship with a woman who's never been married, no kids, for a friendship & possible relationship. If you're interested, leave me a message. Box 6383.

I'm spontaneous, romantic, cuddly, & like to spend quality time? If so leave me a message for this handsome, energetic & intelligent gentleman. Box 1156.

I'm name is Darren. I'm a non-smoking white male, 27 yrs. old, 5'7" tall, 140 lbs. with short brown hair & brown eyes. I work full time during the week, but the weekend I like to take my truck & go camping, fishing or hunting. If you have similar interests, give me a call. Box 8166.

This is Rick. I'm 5'9" tall, 230 lbs. with brown hair & blue eyes. I'm a bit on the heavy side, but I've been told that I carry it very well. I'm very honest, good sense of humor, with a variety of interests. I'm looking for an 18-24 yr. old, lady with no kids, although I do love kids. If you'd like to know more, get back to me. Box 8414.

I'm 30, 5'10" tall, 165 lbs. slim & in good shape, with short dark hair & a mustache. I'm very shy & therefore I'm not into the bar scene. I'm a non-smoker & a social drinker. I have a good sense of humor. I'm open-minded & I'm very clean. I'm looking for friendship to begin with & then take it from there. I'd like a female 25-35 yrs. old, 4'10"-5'10" tall, with a slim build. If you're interested, get back to me & we can talk. Box 5044.

I'm looking for someone attractive, into physical fitness, & honest. I'm 6' tall, jet black hair & nice blue eyes that look right through you. I'm considered attractive. I'm a really builder with a slim waist & I'm 200 lbs. I own my own home, have no dependents & have never been married. I'm looking for a special someone, let me. Box 7528.

I'm name is Tom. I'm 29 yrs. old, 6' tall, 195 lbs. & physically fit. I'm employed, non-smoker, non-drinker. I'm looking for a non-smoker, possible casual drinker, who likes the outdoors, bike riding, & movies. If this interests you at all, box me back. Box 1499.

I'm looking for a nice normal decent guy then come & check out my reality. I'm 29 yrs. old, 5'9" tall, 185 lbs. attractive, & muscular. Vince is my name. I'm seeking a slim attractive, female 18-30 yrs. old, who's normal & nice like me. I'm interested in discreet encounters, & if you'd like to hear more, leave me a message. Box 4316.

I'm a 25 yr. old, tall, single, white male, with a husky build, brown hair & blue eyes, who's looking for a long term relationship. I enjoy all outdoor activities, including hiking, canoeing & camping. I like driving in or out, walks & movies. I'm looking for an intelligent, honest woman who has a good sense of adventure. You should have a slim to medium build & take pride in your appearance. If you're interested, please box me back. Box 7797.

I'm name is Bob. I'm looking for someone open-minded, level-headed, someone to down-to-earth. I'd like someone petite, who plays absolutely no head games. I'm an ex-professional athlete. I'd like a relationship that starts as a friendship. Box 3816.

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